



Indiana Department of Education

High Ability Language Arts Curriculum Project

Unit: Power of the Mind Grade Levels: 6th /7th

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Dedication: To the high ability students in Indiana

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INTRODUCTION TO THE PROJECT AND ALL UNITS

Since 2007, Indiana Code has required school corporations in the state to identify and serve students with high ability in the general intellectual and specific academic domains, K-12. With the adoption of Common Core Standards, Indiana school districts are working to write language arts curriculum that both meets the learning needs of high ability learners and is also aligned to the Common Core Standards. Additionally, districts have expressed the need for guidance in how to incorporate 21st century learning within their curriculum. To respond to both of these goals, the Indiana Department of Education funded a high ability language arts curriculum project wherein the IDOE contracted with Dr. Joyce VanTassel-Baska to lead Indiana teachers in writing these units. Using the National Association for Gifted Students' Standards for Curriculum and Assessment, the team of teachers worked under Dr. VanTassel-Baska to develop one language arts curriculum unit for each grade level, K-8, that emphasizes both the Common Core Standards and 21st Century Skills. The following is a description of the Common Core, 21st Century Skills, and NAGC standards alignment that guided the project.

Alignment of the Project with Relevant Standards

The Indiana High Ability Project has deliberately aligned its framework and underlying units of study with three important sets of standards. These are: the Common Core Standards, the National Association for Gifted Children (NAGC) Program Standards (curriculum and assessment), and the 21st Century Skills Project. By so doing, the project is designed to address all aspects of state requirements, differentiation for the gifted, and future needs of students in preparing for the world of the professions.

Common Core Standards

Each unit of study has been calibrated to align with the Common Core Standards. These standards were also used as the basis for the unit development process. Within each unit, lesson plans demonstrate the standards addressed. The goals and outcomes of the project are also aligned with the Common Core in respect to emphasis. One additional goal has been added to the project that focuses on a macro-concept not addressed in the standards.

The Indiana High Ability Language Arts Units include the Common Core Standards for each lesson. Educators are encouraged to carefully review the Guidance documents for each grade level, as applicable, to ensure a thorough understanding of the instructional and assessment priorities for 2013 - 14. Additional information relevant to each grade level and any additional Indiana Academic Standards that may be tested on ISTEP+ may be found at the following link to the Indiana Department of Education website:

<http://www.doe.in.gov/sites/default/files/assessment/grades-3-8-ela-instruction-and-assessment-guidance-2013-14-revised.pdf>

NAGC Curriculum and Assessment Standards

These standards represent the professional standards for programs in gifted education across P - 12 levels. More information on the standards can be found at www.nagc.org. The curriculum and assessment standards were used to design the Indiana High Ability Project in respect to:

Curriculum framework development aligned to content standards - The project has defined differentiated goals and outcomes in language arts for gifted learners.

Scope and sequence development - The project has established a set of interrelated units of study for use across K - 8, with a common format, set of goals and outcomes, concepts, and models.

Use of differentiation strategies — The project uses the central differentiation strategies emphasized in the standards including critical and creative thinking, problem-solving, inquiry, research, and concept development.

Use of acceleration techniques including pre-assessment, formative assessment, and pacing — The project uses all of these acceleration strategies as well as advanced literature to ensure the challenge level for the gifted.

Adaptation or replacement of the core curriculum — The project extends the Indiana common core standards by ensuring that gifted learners master them and then go beyond them in key ways. Some standards are mastered earlier (e.g. reading and language skills), while others are practiced at higher levels of skill and concept.

Use of culturally sensitive curriculum approaches leading to cultural competency — The project has employed world and multicultural literature to ensure that students have an appreciation for the contributions of different cultures to the literary canon.

Use of research-based materials - The project has included models and techniques found to be highly effective with gifted learners in enhancing critical thinking, literary analysis, and persuasive writing.

Use of information technologies - The project includes the use of visual media, computer technology and multimedia in executing the learning activities developed.

Use of metacognitive strategies - The project focuses students on the use of reflection, planning, monitoring, and assessing their own learning.

Use of community resources — The project includes within each unit an opportunity for students to learn from a panel of experts or to interview a relevant person central to understanding some aspect of their unit of study.

Career development — The project includes biography and autobiography as deliberate tools for students to model on an eminent person who may be working in an area of interest.

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Talent development in areas of aptitude and interest in cognitive, affective and aesthetic domains — The project provides multiple opportunities for students to explore domain-specific interests such as writing, viewing, and oral expression, exercising multiple levels of skills in cognitive, affective, and aesthetic areas.

21st Century Skills

The project included a major emphasis on key 21st Century skills in respect to goals and outcomes of the work as well as key activities and assessments employed throughout the units of study. Several of these skill sets overlap with the differentiation emphases discussed above in relation to the gifted standards. The skills receiving major emphases include:

Collaboration - Students are encouraged to work in pairs or small groups to carry out many learning activities and projects, to discuss readings, and to plan presentations.

Communication - Students are encouraged to develop communication skills in written, oral, visual, and technological modes in a balanced format within each unit of study.

Critical Thinking - Students are provided with models of critical thinking that are incorporated into classroom activities, questions, and assignments.

Creative Thinking - Students are provided with models of creative thinking that develop skills that support innovative thinking and problem-solving.

Problem-Solving — Students are engaged in real world problem-solving in each unit of study and learn the processes involved in such work.

Technology Literacy — Students use technology in multiple forms and formats to create generative products.

Information Media Literacy — Students use multimedia to express ideas and project learning.

Cross-Cultural Skills — Students read and discuss works and events representing the perspectives of different cultures. They have opportunities to analyze different perspectives on issues.

Social Skills — Students work in small groups and develop the tools of collaboration, communication, and working effectively with others on a common set of tasks.

Features of the Indiana Units:

As a model of good vertical articulation in curriculum planning, and in keeping with basing curriculum for high ability students upon the needs of high ability learners, each unit addresses the following:

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- Individual student growth in accordance with unit goals as demonstrated through the use of pre and post assessments with similar rubrics
- Pre-assessment of prior knowledge for the purposes of planning for differentiation of instruction
- Conceptual focus and activity based upon the work of Hilda Taba (1966).
- Interdisciplinary connections
- Above grade reading skills through the selections of passages from above grade texts or that are more complex or in-depth than those selected for typical learners at a particular grade
- Critical thinking skills through the use of Paul's Reasoning Model. See [www.critical thinking.org](http://www.criticalthinking.org) for more information.
- Creative problem solving skills through the selection of real world problems or issues and the through use of the Creative Problem Solving (CPS) model and/or Problem Based Learning (PBL). For additional information about these models go to www.creativeeducationfoundation.org for CPS or to the Illinois Math and Science Academy Problem Based Learning Network for PBL at <http://pbln.imsa.edu/index.html>
- Idea organization through the use of various graphic organizers for literature, writing, and vocabulary. For more information on these, go to the College of William & Mary, Center for Gifted Education website, <http://education.wm.edu/centers/cfge/curriculum/teachingmodels/index.php>
- Analysis skills related to informational text and multiple media formats
- Research process skills appropriate to the level of students with high ability
- Metacognitive skills through peer and self evaluation and the use of rubrics
- Collaboration and communication skills through the use of a variety of assessments as well as Socratic questioning. For more information about Socratic seminars, go to www.socraticseminars.com

In addition to the goals of creating units that aligned with CCS, 21st Century Skills, the NAGC Curriculum and Assessment standards stated above, the IDOE also sought to create units that would be:

- Research based with initial units piloted by the teacher developer in his/her own classroom, data analyzed, revised, field tested by other Indiana teachers, data analyzed, externally reviewed, revised.
- Able to be used in multiple service models, including using many parts of the units with general education students with differentiated reading selections and expectations. Note: If used as a replacement to the core curriculum for students with high ability

(recommended), an English Language Arts program will need additional grammar and vocabulary instruction. In this case, consider the work and materials developed by Michael Clay Thompson, published by Royal Fireworks Publishing Co., Inc., www.rfwp.com Instruction in mechanics and usage will also be necessary.

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- Designed to cover approximately 9 weeks, although this time will vary based upon the length of the daily Language Arts instructional period, and the pace of instruction.
- Highly compatible with the use of the William & Mary English Language Arts units published by Kendall Hunt to provide an additional unit of high quality curriculum for students with high ability. These can be found at www.kendallhunt.com
- Using readings from public domain when possible.
- Available by download from the Indiana Department of Education.
- Use the Integrated Curriculum Model, developed by Dr. VanTassel-Baska, ensuring that the units would be structurally sound, including alignment of goals and assessments, the use of pre and post assessments, a conceptual focus, specific goals and objectives, and careful attention to learning activities. This structure would allow them to be compatible with other quality curriculum models that may be used in documentation of general education curriculum at the school district level, e.g. Understanding by Design, developed by Jay McTighe and Grant Wiggins (2011).

Indiana High Ability Language Arts Project Goal Statements

Goal 1: To analyze and interpret literature

Students will be able to...

- Interpret literal and figurative meaning of written, spoken, and multimedia texts
- Identify similarities and differences in meaning in literary selections or multimedia pieces
- Make inferences and draw conclusions based on information in given passages or multimedia pieces
- Demonstrate understanding of important structural elements and their application to different types of literature including multimedia pieces.
- Create an objective summary of text or media including the central idea.
- Determine theme and its relationship to setting, character, and plot.

Goal 2: To synthesize and evaluate informational text

Students will be able to:

- Evaluate and apply understanding of text or multimedia features for a specified purpose and audience.
- Synthesize info from multiple sources to defend a point of view or explain historical events or scientific ideas.
- Judge reliability and validity of informational text sources including, but not limited to, internet, periodicals, and other print resources.
- Compare and contrast the most important points and key details presented in two sources on the same topic.

Goal 3: To become persuasive, informational, and narrative writers

Students will be able to:

- Write for multiple purposes and audiences using various media.

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- Develop a written persuasive essay, letter, editorial, etc., given a topic.
- Generate a variety of informational pieces.
- Create a number of narrative pieces.
- Write a research paper on a given topic.
- Respond to a prompt (eg. text, art, map, media, etc.) using evidence.
- Complete various pieces using the writing process.
- Assess writing and multimedia communication of self and others.

Goal 4: To develop linguistic competency

Students will be able to:

- Apply knowledge of parts of speech to understand how words function in multiple contexts.
- Develop and use vocabulary at a level in alignment with reading.
- Use correct grammar and syntax in multiple contexts.
- Evaluate effective use of words, sentences, and paragraphs in context.
- Analyze and interpret text containing figurative language and utilize figurative language to convey meaning effectively in written, oral, and technological communication.

Goal 5 : To become effective communicators

Students will be able to...

- Discriminate between informative and persuasive messages.
- Evaluate an oral persuasive message according to main idea and arguments cited to support it.
- Evaluate a multimedia message according to main idea and elements of persuasion or reasoning.
- Initiate and participate in a range of collaborative discussions including giving and receiving constructive feedback. Organize oral and multimedia presentations based on predetermined criteria.
- Utilize appropriate technology and multimedia to effectively communicate.
- Evaluate writing, speaking, and multimedia communication of self and others.

Goal 6: To develop and apply critical and creative thinking (problem solving)

Students will be able to...

- Study, compare, contrast, and utilize a variety of thinking, reasoning, and problem solving models (e.g. Paul's Reasoning, Bloom's Taxonomy).
- Identify purpose of written, spoken, and multimedia communication of self and others.
- Identify problems, ask significant questions, research to find related facts, generate ideas, consider alternatives, and find solutions.
- Acknowledge and consider more than one perspective.
- Evaluate the validity of a claim or source based on evidence or criteria.
- Support a claim or a thesis statement with relevant data or evidence.

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- Collaborate on critical and creative thinking (problem solving) activities or products.

NOTE: Consider Habits of Mind: Remain skeptical, active, and open-minded.

Goal 7: To understand the concept of _

Units 1 - 3: Concept of Connections

Students will be able to...

- Judge relationships among objects, places, ideas, and people.
- Formulate original relationships among objects, places, ideas, and people.
- Categorize connections as intellectual, physical, emotional, and/or social.
- Identify and provide evidence of how and why connections change or stay the same over time.

Units 4 - 6: Concept of Change

Students will be able to...

- Recognize that change permeates the universe.
- Classify change in literature according to time.
- Evaluate the positive and negative connotations of the change in a character within the text.
- Evaluate the type of change in the specified event within a given text.
- Evaluate whether a specified change is natural, manmade, or a combination thereof.

Units 7 - 9: Concept of Power

Students will be able to:

- Using multiple texts and media, analyze why individuals or groups apply or suppress their own power.
- Based on multiple perspectives, evaluate the use of power as being good or evil.
- Demonstrate how power provides freedom of choice.
- Evaluate the cause and effects of situations where power is sustained, transferred, or uprooted.

NOTE: If your school is required to use a research-based core reading program, be aware that these units, while research based, are NOT designed to be a "core reading program." They may be used to supplement a core reading program.

Grading and Assessment

Each unit contains a set of pre and post assessments that may be used to determine student grades in some of the major area of language arts during the implementation of the unit. These assessments are performance-based in orientation, requiring students to engage in an elaborated response to the prompts provided. These assessments provide teacher data on growth of high ability learners in concept development, in nonfiction text analysis, in persuasive writing, and in grammar. Rubrics are provided.

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Pre-Post Concept Assessment: This assessment demonstrates student growth in understanding key generalizations about the concept studied throughout the unit. It asks students to cite examples, categorize, and make generalizations about the concept.

Pre-Post Informational Text Assessment: This assessment requires students to use higher level critical reading skills to interpret a preselected nonfiction reading, grounded in subjects beyond the language arts. They are asked to summarize the passage and make inferences.

Pre-Post Persuasive Writing Assessment: This assessment requires students to write a persuasive essay based on a prompt. They must be able to handle data, claim, and warrant elements in their writing. Prompts vary by grade level clusters of K-2, 3-5, and 6-8.

Pre-Post Grammar and Usage Assessments: This assessment requires students to work with the grammatical principles of form (parts of speech), function (use of parts of speech in sentences), and selective combination (use of differing sentence patterns). It also probes their knowledge of usage principles such as subject-verb agreement, punctuation, and capitalization.

Products developed, based on research and problem-solving activities, are also evaluated by teachers, using well-developed rubrics. Key activities are also employed to judge student progress in the unit. Teachers may decide how and if they wish to weight certain goals in the unit over others, what pieces of data they want to include for grading students in the unit, how they wish to grade oral participation, etc. From the data collected across assessments, teachers may also derive a grade for unit work. The teacher can control how the pre-post assessment results or learning activities within the unit contribute to a student's grade in the unit.

It is recommended that BOTH the unit work samples and the assessments be used in assigning a grade to students for the work in the unit. Between the two approaches, both formative and summative data are available for teachers to make decisions. The use of the forms allow teachers to have communications with students and their parents about their growth during and at the end of the unit. It should also provide data to the teacher about which standards, goals, or lessons should have additional emphasis during the remainder of the year for the class or for individual students or in future years when using the unit with other groups of learners.

Student Grouping and Differentiation

Students with high ability should be grouped for instruction with others of similar ability and/or readiness. The greatest gains in student achievement have been found when students are grouped for instruction on a daily basis, when curriculum and instruction are accelerated and differentiated, and when students have opportunity for investigations of their own interest (Rogers, 2007).

As previously mentioned, Indiana requires students identified with high ability in core academic domains to be provided with appropriately differentiated curriculum and instruction. While the particular service model may vary, most schools in Indiana group students for instruction at least

part of the time. A cluster grouping model is commonly utilized which puts identified students together in one classroom at the grade level, along with a restricted instructional range of learners making up the remainder of the class. The Indiana High Ability Language Arts Units are designed for use with a group of students with high ability in language arts, but the units can be used successfully in mixed ability classrooms. This can be done in two ways. Two groups can operate independent of one another, with the high ability students having this unit. Or, the unit can be used for all students with the reading selections and some of the other elements made more accessible as needed for more typical learners in the class. This will vary according to local circumstances and decision. All units need differentiation to accommodate individual levels of readiness, even with a population of students all of whom have been identified as having high ability in language arts. The units were piloted and field tested with demonstrated student gains in a variety of classroom types and school district demographic characteristics.

Organization of the Indiana Units

Units are organized in a similar format from grade to grade based upon categories outlined in an article in *Gifted Child Quarterly* (2002) and the NAGC Curriculum Network Rubric.

High Ability Curriculum Project Glossary

Differentiation — The deliberate adaptation and modification of the curriculum, instructional processes, and assessments to respond to the needs of gifted learners (Van Tassel-Baska, 2009).

High Ability Learners — Students who give evidence of high performance capability in such areas as intellectual/academic, creative, or artistic capacity and who require accelerated or differentiated curriculum programs in order to develop those capabilities fully (Elementary and Secondary Education Act, 1972).

Metacognition — The process of understanding one's own thinking abilities, and understanding what one does and does not know, as well as reflecting on learning plans and strategies, and monitoring interpretations, perceptions, decisions and behaviors (Costa, 2003).

Critical Thinking — Critical thinking is the intellectually disciplined process of actively and skillfully conceptualizing, applying, analyzing, synthesizing, and/or evaluating information gathered from, or generated by, observation, experience, reflection, reasoning, or communication, as a guide to belief and action (Paul, 1987).

Creative Thinking — Involves creating something new or original. It involves the skills of flexibility, originality, fluency, elaboration, brainstorming, modification, imagery, associative thinking, attribute listing, metaphorical thinking, forced relationships. The aim of creative thinking is to stimulate curiosity and promote divergence (Bloom, 1956).

Scaffolding — The support structures provided by teachers and others in supporting the learner's development and content mastery (Vygotsky, 1987). For purposes of the High Ability Project, scaffolding refers to the deliberate use of graphic organizers for purposes of organizing information on relevant concepts, problems or ideas.

Problem-Solving - A series of steps. First reorganize a problem, represent the problem, deliver or choose a solution plan, execute the plan, and evaluate the solution (Beyer, 2000).

Problem Based Learning (PBL) — A form of discovery learning where teachers give students a real world problem that they must work through by reflecting on what they know, what they need to know and then using appropriate resources to find out. Students learn about the subject area as they work toward the problem's resolution (Stepien & Gallagher, 1997).

Content Acceleration — The process of advancing students more rapidly through material to reach a higher level of performance and/or work at a deeper level than their same age peers. Typically subject areas may be advanced by one to two years for gifted learners (Stanley, 1972).

Performance-Based Assessment — Forms of assessment that require students to demonstrate skills and understanding by active means, including written elaborated responses, physical manipulation, oral reports and presentations, and products of various types.

Portfolios — The process of collecting student work in either paper or digital form in order to see evidence of student growth over time on specific dimensions of learning. Use of portfolios in language arts may include samples of student writing, research papers, analysis of literature, and vocabulary study. Portfolios may also include graded rubrics from performance-based assessments.

Creative Problem-Solving — The act of working on challenging problems and projects through the use of six steps: mess-finding, data-finding, problem-finding, idea-finding, solution-finding, and acceptance-finding (Isaksen, Treffinger, Dorval & Nollar, 2000).

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INTRODUCTION FOR UNIT 6_7

OVERVIEW

This unit is designed around the concept of Power, focusing on the more specific topic of Power of the Mind. Students will make connections to the topic by exploring a variety of genres that relate to it. The anchor novel, *Robinson Crusoe*, will lead to the discovery that power of the mind can overcome isolation; formulate elaborate plans; and develop self-awareness. Short story selections will provide the opportunity to compare characters' ability to use their minds to overcome or succumb to fear. Selected poems explore the notion of knowledge as power, and a screenplay explores the mind's power as it relates to paranoia and prejudice. Non-fiction readings include research on the brain, autobiography excerpts, and a look at power in advertising.

Students will engage in oral presentations, persuasive writing, poetry responses, and art connections that meet the unit goals and Indiana Common Core Standards for Language Arts. Information, media, and technology skills are inherent in the lessons, in terms of online resources and student products. Lessons may be adapted for classrooms with varying degrees of available technology.

Citing textual evidence to support claims, which is a focus of the core standards, is to be modeled and emphasized in the questions for each lesson. In addition, students are expected to cite sources appropriately for any research that they complete.

Critical thinking, creative thinking, and collaboration are addressed through various models that are incorporated in the unit. Paul's Reasoning Model, Bloom's Taxonomy, Literature and Vocabulary Webs, Creative Problem Solving, and Problem-Based Learning are employed in the lessons to drive students toward deeper thinking and conceptual awareness.

CONCEPT AND GENERALIZATIONS

The Concept of Power

Generalizations:

Power may be active or latent in individuals and groups.

Power provides freedom of choice.

Power may be used for good or evil.

Power may be sustained, transferred, or uprooted.

The Concept of Power - by Andrew Howard

The following short paper summarizes some of the ideas about power that have been developed over time and culture in different disciplines. It examines the concept in philosophy, in math and science, in linguistics and literature, and in economics and political science.

Philosophy, Politics, Sociology, Anthropology

Though once popular, most modern commentators reject the once popular zero-sum idea of power, notably espoused by Max Weber (Barrett, Stokholm, & Burke, 2001). Many now credit Michel Foucault with conducting the leading work on philosophical conceptions of power governing sociology and politics. Power, Foucault (1982) claims, is not an asset which can be acquired, expended or lost, but is, rather, relational and "exists only when it is put into action." (p. 219). In his 1979 treatise on the subject, Dennis Wrong (1979) makes an important addendum to Foucault's reasoning: that the domain of power, as described by many theoreticians, particularly Foucault, must be limited to only its intended and foreseeable consequences, lest it expand to a state of conflation with the entire realm of sociological thought. Foucault's own definition of power evolved over the course of his lifetime, changing from an organizational modality (power inherent to institutions), to one of relational power, incorporating his conception of freedom and Nietzsche's theretofore rejected idea of individual power (Felluga, 2011).

Foucault's (1982) assimilation of freedom best illustrates what is meant by 'relational' power. "Power is exercised only over free subjects, and only insofar as they are free." (p. 221) Forcible control is not a power relationship, but a physical one. Power can only be exercised, as the mature Foucault would have it, between willing (or, at least, passive) participants. Government is power, not solely as it refers to modern political entities, but, more broadly, as the conduct of people and organizations is directed by those entities whose power they acknowledge and support, whether tacitly or expressly (Felluga, 2011).

Steven Lukes' *Power: A Radical View* (1974) is held up by many as the most effective attempt to develop a framework for theories of power in the social sciences. Therein, he divides power theories into conflictual and consensual. It is a simple matter to characterize the views of Weber and the young Foucault as belonging to the former, and those of Talcott Parsons and the mature Foucault to the latter (Kesting, 2005).

Economics

The lamentable truth is that the 'neoclassical synthesis', which predominates modern economic thought, pays little or no mind to the matter of power relationships. The foremost modern proponent of the importance of power in economics was the late John Kenneth Galbraith. Galbraith was a notable proponent of institutionalism, a heterodox economic theory which holds that markets exist, not independently, but as reflections of underlying sociopolitical institutions (Samuels, 2008).

"The most damaging feature of neoclassical and neo-Keynesian economics is the arrangement by which power-the ability of persons or institutions to bend others to their purposes-is removed from the subject." (Galbraith & Williams, 2001, p. 136).

Here, Galbraith provides both a definition of power in an economic context and an evaluation of its role in modern economic thought. His understanding of power is clearly what Lukes (1974) refers to as a conflictual, or asymmetric, model. In 1956, Galbraith first described countervailing power as the antithesis of market forces in the dialectic of economic theory, while neoclassical economics holds that market forces are their own antithesis. Economics has not undergone the regular paradigm shifts that characterized most other social sciences during the twentieth century. While most philosophers, sociologists and anthropologists have adopted consensual, or symmetric, power models, economists have retained a nearly uniform fin-de-siècle modality. In so doing, economists appear to have subverted the continual Hegelian churn to which social constructs are traditionally subject.

Math and Science

The most simple and concise explanations of power in mathematics and science are as follows: In math, a power is the exponent in the process of exponentiation. In science, physics specifically, power is work over time, usually measured in watts. This may not say much about the philosophies of mathematics or science, except that traditional conceptions of earthly power are seldom matters of great concern. Mathematicians, in fact, revel in their reputation of being above such mundane issues. The punch line of a million jokes is that where engineers are practical and physicists have their heads in the clouds, mathematicians are on another astral plane entirely. Power, to an engineer, is the ability to accomplish a task. To a physicist, power most often takes the form of the explanatory or predictive power of a theory.

The earliest western interpretations of the purpose of science, such as those of Plato and Aristotle, rejected any utilitarian goals. Sir Francis Bacon (1624), the first modern writer on the philosophy and methodology of science, championed the utility of science, but cautioned that it should not be seen solely as a means to any particular end. Though he is famed for the quote "*Ipsa scientia potestas est. [Knowledge itself is power]*", Bacon held that science must be pursued for its own sake. There are exceptions, of course, among scientists operating in fields with direct, real-world consequences, such as climatology or energy, but such investment in non-theoretical matters is not strictly in keeping with the traditional scientific ethos. However, while it may constitute something of a transgression against the purity of the pursuit of knowledge, the need to leverage social and political power in the name of science should not be casually dismissed. Dwight D. Eisenhower (1961) felt the matter important enough to make it a key component of his farewell speech to the nation following his term as President:

Today, the solitary inventor, tinkering in his shop, has been overshadowed by task forces of scientists in laboratories and testing fields. In the same fashion, the free university, historically the fountainhead of free ideas and scientific discovery, has experienced a revolution in the conduct of research. Partly because of the huge costs involved, a government contract becomes virtually a substitute for intellectual curiosity. For every old blackboard there are now hundreds of new electronic computers. The prospect of domination of the nation's scholars by Federal employment, project allocations, and the power of money is ever present — and is gravely to be regarded.

Funding for scientific research must depend on either public or private funding, both of which come with strings attached. Publically funded projects are subject to the whims of politicians and the voting public. With the end of the Cold War, science for science's sake (or, properly, the sake of beating the Soviet Union to the punch) has taken a hit, with funding for the once-hallowed National Laboratories diverted to other areas, particularly national defense. Another prominent victim of such budget cuts is NASA, with the Space Shuttle program scuttled and its responsibilities taken over by private corporations. Those projects with private funding, however, must defer to the profitability and the bottom line, though this was not always the case. Gone are the days of entities like Bell Labs, once a font of major scientific advances. Even science unencumbered by conflicts of interest in funding must contend with powerful corporate pressure should it run afoul of industry. Dr. Robert Proctor (2008), professor of the History of Science at Stanford University, coined the term agnotology to describe "the study of culturally-induced ignorance or doubt, particularly the publication of inaccurate or misleading scientific data", inspired, no doubt, by his own struggles with the tobacco industry, which has sought to suppress his research on their own history. The power to argue successfully for greater funding and respect for science, while not inherent in the philosophy of science, itself, is essential to the continued advancement of knowledge and progress.

Literature and Linguistics

It is very difficult to intelligibly discuss conceptions of power in literature, as there is no standard by which to judge their merits. One might consider whether a depiction of power mirrors that of reality or whether it is more beautiful or more just. One might argue that there is no difference between fiction and reality. Even schools of literary criticism as diametrically opposed as the modernist New Criticism and reader-response criticism do not look to any consensual, externalized notion of power. The former sees every literary work as wholly self-contained, while the latter holds that every reader must decide for himself what the writer's depiction of power means to him (Murfin & Ray, 2009). A related question concerns the role of power in linguistics. An influential, albeit controversial, voice in this debate was that of Jacques Derrida (1976). His 1967 work, *Of Grammatology*, locates power in the written word itself. Within, he rejects the commonly held belief that writing is a mere translation of the spoken word onto the page. Rather, he says, the rules and methods by which ideas are recorded shape the very nature of knowledge.

Conclusion

The concept of power is an important concept to study in many subjects and from many different angles. It suggests that our narrow interpretation of it as control in a political environment is lacking the subtleties ascribed to the concept by those who study its application to linguistics or economics, for example. Our unit on the power of words echoes the ideas in this paper regarding its application to linguistics. The unit on the power of the mind is seen in the application to philosophy, and the power of leadership borrows from several disciplines to convey the idea of legacy and continuity within a society.

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UNIT OVERVIEW BY LESSON

Lesson Number	Lesson Title and Brief Description	Readings/ Resources Used	Unit Goals	Common Core Standards
1	Pre-Assessments: Administer the pre-assessments to establish baseline knowledge.	Grammar pre-assessment Concept pre-assessment Writing pre-assessment Informational text pre-assessment	N/A	N/A
2	The Concept of Power: Students will work in small groups and as a whole group to arrive at an understanding of the concept of power.		7	SL: 1
3	Introduction to <i>Robinson Crusoe</i> by Daniel DeFoe: Appropriate scaffolding is provided for the study of a classic novel.	<i>Robinson Crusoe</i> by Daniel DeFoe Available in the public domain	1,2,5	RL: 1,2,3,5,6,10 RI:1,3 SL: 1
4	Powerful Classic Vocabulary and Language: Learning to use a Vocabulary Map and 4-level analysis to assist in understanding literature.	<i>The Magic Lens</i> by Michael Thompson is helpful	1,4	RL: 4,5,10 SL: 1,2 L: 1,4,5,6
5	Analyzing Literature - Robinson Crusoe: From Slave to Master Learning to use a Literature Organizer to understand excerpts from a novel.		1,3,4,5,7	RL: 1,2,3,4,5,6,10 W: 2,4,10 SL: 1,4,6 L: 4,5
6	Nonfiction Connection: The Real Robinson Crusoe Island Students analyze different types of non-fiction readings on a similar topic and compare informational text to its fictional interpretation. They are introduced to Paul's Reasoning Model as a critical thinking tool.	Links to online articles on Robinson Crusoe Island – Chile	1,2,5,6	RL: 1,5,10 RI:1,2,3,4,5,6,7,8,9,10 SL: 1,2,5, L: 4
7	Elements of Poetry: "Invictus"	"Invictus" by William Ernest	1,5,7	RL: 1,2,3,4,5,6,10 SL: 1,2,6

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	Students analyze a poem for poetic elements and use their Literature Organizers and Vocabulary Maps as tools.	Henley Included in the unit.		L: 4,5,6
8	Concept Connection: <i>Long Walk to Freedom</i> by Nelson Mandela Students work in a jigsaw and use Paul's Reasoning Model to discover Mandela's view of power.	Online excerpts from <i>Long Walk to Freedom</i> by Nelson Mandela	1,2,5,7	RL:9, 10 RI:1,2,3,6,8,10 SL: 1,4
9	Linking Text and Media: "Invictus" Students compare literature presented through different media and write a short essay reflecting on text and media experiences.	"Invictus" text and excerpt from the movie <i>Invictus</i> , starring Morgan Freeman as Nelson Mandela	1,3,4,5	RL: 7,9,10 W: 2,4,6,9,10 L: 1,2,3,6
10	Grammar Power Student analyze sentence structure using 4-level analysis and demonstrate command through application from the literature.			RL: 10 RI: 4 SL: 1, L: 1,2,3
11	Writing a Robinson Crusoe-Style Journal Entry Students brainstorm ideas for possible topics, try their hand at writing a narrative in this style, then participate in reflection and peer editing.		1,3,4,5	RL: 3,5,6,10 W: 3,4,5,6,10 SL: 1 L: 1,2,3,6
12	Creative Problem Solving: Exploring the Topic of Isolation Students develop critical, creative, and problem solving skills using the CPS model		1,2,3,4,5,6	RL:2,3 RI:7,10 W: 2,4,5,7,8,9,10 SL: 1,2,4,5,6
13	The Concept of Power Students link concept generalizations to poetry using a Socratic Seminar format.	"If" by Rudyard Kipling (included)	1,5,6,7	RL: 1,2,4,5,6,9,10 SL: 1,2,3,4,6 L: 4,5
14	Teleplay - "The Monsters Are Due on Maple Street" Students will read scripts in preparation for writing their own scripts for scenes from <i>Robinson Crusoe</i> . Students will compare	"The Monsters Are Due on Maple Street" by Rod Serling "Madness is Divinest Sense" by	1,5,7	RL: 1,2,3,5,6,7,9,10 SL: 1,2,6 L: 4

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	different genres with a similar theme.	Emily Dickinson (included)		
15	Plot Summary: Robinson Crusoe Students summarize plot by identifying key scenes.		1,6	RL: 2,3,5 W: 9 SL: 1
16	Let's Create a Scene: Writing and Performing a Screenplay Students analyze character, write a script, and develop multimedia skill in developing a multi-media project for <i>Robinson Crusoe</i> .		1,3,5,6	RL: 3,5 W: 3,4,6,9,10 SL: 1,5,6 L: 1,3,6
17	Powerful Persuasive Tools Students are introduced to the three pillars of persuasion and how the Hamburger Model can be used to write persuasively.		3,5,6	W: 1,5,9 SL: 1,2,3,
18	Writing Workshop: Persuasion Students write persuasive letters to parents using the Hamburger Model as a writing guide.		2,3,5	RI:1,7,8,10 W: 1,4,5,6,7,8,9,10 SL: 1,3 L: 1,2,3,6
19	Short Story: "Through the Tunnel" by Doris Lessing Students enhance vocabulary and use textual evidence in a Shared Inquiry Discussion.	"Through the Tunnel" by Doris Lessing	1,4,5,7	RL: 1,2,3,4,5,6,10 SL: 1,4,6 L: 4,5,6
20	Short Story: "The Tell-Tale Heart" by Edgar Allen Poe Students analyze literary elements and the role of author background.	"The Tell-Tale Heart" by Edgar Allen Poe	1,2,3,4,7	RL: 1,2,3,4,6,10 RI:1,2,3,10 W: 2,4,7,9,10 SL: 1,2 L: 1,4,5,6
21	Writing: A Journalist's Perspective Students apply English conventions to informational writing.		1,3,4,5,6	W: 2,4,5,6,10 SL: 1,4 L: 1,2,3,6
22	Philosophy and Art Students examine domain-specific vocabulary and text as they investigate philosophies of art. They will create a response to a piece of art.	Images from the public domain of works of art	2,4,7	RI:3,4,7,10 W: 7,8,9 SL: 1,2, L: 4,5,6
23	Art and Power of the Mind:		5,7	SL: 2,3

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	Local Artist or Art Expert A local art expert shares the connection of art in relation to Power of the Mind			
24	Critical Thinking: Analyzing Print Ads Students use Paul's Reasoning Model to examine print ads.		2,5,6,7	RL: 1,2,3,6,7 SL: 1,2,4,6
25	Problem-Based Learning: The Advertising Team Students develop critical, creative, and problem solving skills by creating solutions to a real world problem.		2,3,4,5,6,	RI:1,2,3,4,5,6,7,8,9,10 W: 2,4,5,6,7,8,9,10 SL: 1,2,3,4,5,6 L: 1,2,3,6
26	Problem-Based Learning: New Information Students encounter last minute information that may impact their plans. Students create and ad, write a report, and prepare a presentation. Groups will need to share tasks to complete tasks in the allotted time.		2,3,4,5,6,	RI:1,2,3,4,5,6,7,8,9,10 W: 2,4,5,6,7,8,9,10 SL: 1,2,3,4,5,6 L: 1,2,3,6
27	Problem-Based Learning: Presenting the Product Students will deliver a multimedia presentation that highlights and explains a product.		2,3,4,5,6	RI:1,2,3,4,5,6,7,8,9,10 W: 2,4,5,6,7,8,9,10 SL: 1,2,3,4,5,6 L: 1,2,3,6
28	Concept of Power Students reflect on the generalizations about power and how unit activities and selections exemplified those.		5,6,7	RL: 9 RI:3 W: 9 SL: 1
29	Those post assessments corresponding to administered pre assessments to establish growth.	The grammar post-assessment The concept post-assessment The writing post-assessment The informational text post-assessment		N/A

MATERIALS NEEDED IN UNIT 6_7

Unit	Lesson	Materials Needed
6_7	Many	A helpful resource for the teacher is the Teacher's Manual for <i>The Magic Lens</i> by Michal Clay Thompson, published by Royal Fireworks Publishing Co., Inc..
6_7	3	<i>Robinson Crusoe</i> by Daniel DeFoe - Available online for free in the public domain but you may prefer all are reading the same edition in order to reference page numbers.
6_7	14	"The Monsters Are Due on Maple Street" by Rod Serling - screenplay is available in the Grade 7 Holt Literature and Language Arts textbook, which many Indiana schools have adopted. Versions of the play can be found online, although it is not public domain.
6_7	19	"Through the Tunnel" This is a short story by Doris Lessing and is found in the 6 th grade first semester Junior Great Books. If unavailable, another short story can be substituted. See Lesson 19 for guidance.
6_7	22	A helpful, but not required, teacher resource is: <i>Philosophy for Teens: Questioning Life's Big Ideas</i> by Sharon M. Kaye, Ph.D. and Paul Thomson, Ph.D.

COMMON CORE STANDARDS ALIGNMENT REPORT

Unit Number: 6/7

Unit Title: Power of the Mind

Date of Alignment: 6.19.13

Standards that are well-covered within the unit and will need only practice and reinforcement in the remainder of the school year.

RL.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RL.6.2. Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

RL.6.3. Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.

RL.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone.

RL.6.5. Analyze how a particular sentence, chapter, scene, or stanza fits into the overall structure of a text and contributes to the development of the theme, setting, or plot.

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RL.6.6. Explain how an author develops the point of view of the narrator or speaker in a text.

RL.6.10. By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

RI.6.1. Cite textual evidence to support analysis of what the text says explicitly as well as inferences drawn from the text.

RI.6.2. Determine a central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.

RI.6.3. Analyze in detail how a key individual, event, or idea is introduced, illustrated, and elaborated in a text (e.g., through examples or anecdotes).

RI.6.4. Determine the meaning of words and phrases as they are used in a text, including figurative, connotative, and technical meanings.

RI.6.6. Determine an author’s point of view or purpose in a text and explain how it is conveyed in the text.

RI.6.7. Integrate information presented in different media or formats (e.g., visually, quantitatively) as well as in words to develop a coherent understanding of a topic or issue.

RI.6.8. Trace and evaluate the argument and specific claims in a text, distinguishing claims that are supported by reasons and evidence from claims that are not.

RI.6.10. By the end of the year, read and comprehend literary nonfiction in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.

W.6.2. Write informative/explanatory texts to examine a topic and convey ideas, concepts, and information through the selection, organization, and analysis of relevant content.

W.6.4. Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. (Grade-specific expectations for writing types are defined in standards 1–3 above.)

W.6.5. With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

W.6.6. Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

W.6.7. Conduct short research projects to answer a question, drawing on several sources and refocusing the inquiry when appropriate.

W.6.9. Draw evidence from literary or informational texts to support analysis, reflection, and research.

W.6.10. Write routinely over extended time frames (time for research, reflection, and revision) and shorter time frames (a single sitting or a day or two) for a range of discipline-specific tasks, purposes, and audiences.

SL.6.1. Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.

SL.6.2. Interpret information presented in diverse media and formats (e.g., visually, quantitatively, orally) and explain how it contributes to a topic, text, or issue under study.

SL.6.3. Delineate a speaker's argument and specific claims, distinguishing claims that are supported by reasons and evidence from claims that are not.

SL.6.4. Present claims and findings, sequencing ideas logically and using pertinent descriptions, facts,

and details to accentuate main ideas or themes; use appropriate eye contact, adequate volume, and clear pronunciation.

SL.6.5.. Include multimedia components (e.g., graphics, images, music, sound) and visual displays in presentations to clarify information.

SL.6.6. Adapt speech to a variety of contexts and tasks, demonstrating command of formal English when indicated or appropriate.

L.6.1. Demonstrate command of the conventions of standard English grammar and usage when writing or speaking.

L.6.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

L.6.6. Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases; gather vocabulary knowledge when considering a word or phrase important to comprehension or expression.

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Standards that are covered but which will need additional focus in other units.

RL.6.7. Compare and contrast the experience of reading a story, drama, or poem to listening to or viewing an audio, video, or live version of the text, including contrasting what they “see” and “hear” when reading the text to what they perceive when they listen or watch.

RL.6.9. Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.

RI.6.5. Analyze how a particular sentence, paragraph, chapter, or section fits into the overall structure of a text and contributes to the development of the ideas.

W.6.1. Write arguments to support claims with clear reasons and relevant evidence.

W.6.3. Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.

W.6.8. Gather relevant information from multiple print and digital sources; assess the credibility of each source; and quote or paraphrase the data and conclusions of others while avoiding plagiarism and providing basic bibliographic information for sources.

Standards that have not been addressed or that will need some specific focus in other units.

RI.6.9. Compare and contrast one author’s presentation of events with that of another (e.g., a memoir written by and a biography on the same person).

LESSON 1: PRE-ASSESSMENT

I. OVERVIEW OF THE LESSON

- In the first lesson, administer the pre-assessments to establish baseline knowledge. It is important that these be administered prior to any instruction.
 - The grammar pre-assessment
 - The informational text pre-assessment
 - The concept pre-assessment
 - The writing pre-assessment
- When these are complete, an initial discussion of the Concept of Power will begin.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To establish baseline knowledge for later assessment of growth
- To guide instruction and grouping of students

III. COMMON CORE STANDARDS

IV. INSTRUCTIONAL TIME NEEDED

- 90 - 120 minutes

V. GROUPING ARRANGEMENTS

- Students take these individually

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Pre-assessments included here

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- Review the options for pre-assessment and determine which you wish to use for measurement of growth.
- Teacher should grade pre-assessments with the rubric provided and retain for comparison after post test is given at the end of the unit.
- Provide 30-45 minutes for the administration of the grammar test, both pre and post. Be sure to give the pretest prior to any lessons on teaching grammar in your unit.
- Please allow students 20 minutes to complete the pre assessment for the concept of power before you begin the unit. Some students may feel uncomfortable doing the pre-assessment as no instruction has occurred. Reassure them that their scores won't count toward a grade, that you merely want to know their entry level understanding of the concept. After all students complete it and papers have been collected, discuss possible answers as a basis for implementing the first anchor lesson on power in your unit.

VIII. HOMEWORK

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IX. INTERDISCIPLINARY CONNECTIONS, ENRICHMENT POSSIBILITIES, OR RESOURCES

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:1.1 and 6_7:1.2 Grammar pre-assessment and Rubric
- Handout 6_7:1.3 and 6_7:1.4 Informational Text pre-assessment and Rubric
- Handout 6_7:1.5 and 6_7:1.6 Concept pre-assessment and Rubric
- Handout 6_7: 1.7 and 6_7:1.8 Writing pre-assessment and Rubric

Handout 6_7:1.2 Rubric for Grammar Assessment (pre and post) Unit 6_7**Rubric for Middle School: Grammar**

This rubric matrix below should be shared with students when they do the assessment in order to provide them a way to check their work and rate their self understanding.

	Highly Effective 4	Effective 3	Somewhat Effective 2	Not Effective 1	N/A
Verb Tenses					
Complex Sentences					
Use of Four Sentence Types					
Organization					
Other Improvements					

Examples of changes to look for:

- simple to complex sentence patterns (e.g. I think that the importance of learning is often understated.)
- simple to compound sentence patterns (e.g. My 90 year old mother is taking university courses, and she plans to graduate in two years.)
- interrogatory sentences (e.g. What will she be able to do in school? I wonder.)
- imperative sentences (e.g. *Try it today!*--added as a last sentence)

Handout 6_7:1.3 Unit 6_7: Pre Assessment: Informational Text

Student Name_____ **Pre**_____ **Post**_____ **Date Given**_____

Allow 30 minutes

Read the selection below and respond to the questions.

Gravity hurts. You can feel it when lifting a loaded backpack or pushing a bike up a hill. But lack of gravity hurts, too. When astronauts return from long-term visits in space, they sometimes cannot walk right away. Gravity is not just a force, it's also a signal -- a signal that tells the body how to act, telling muscles and bones how strong they must be. In zero-G, muscles lose their power quickly, because the body can feel that it does not need them. The muscles used to fight gravity --like those in the legs and back, which help you stand up-- can lose around 20 per cent of their mass if you don't use them. Muscle mass can disappear at a rate as high as 5% a week.

For bones, the loss due to lack of gravity can be even more extreme. Bone matter in space disappears at a rate of about 1% a month, and models suggest that the total loss could reach 40 to 60 per cent. Blood feels gravity, too. On Earth, blood collects in the feet. In space, where the familiar pull of gravity is missing, the difference between the amount of blood in the head to the feet is gone. Blood pressure equalizes throughout the body. That's why astronauts can look odd: their faces, filled with fluid, puff up, and their legs, which can lose fluid, thin out. But that shift in blood pressure also sends a signal. Our bodies expect a blood pressure difference and when the blood pressure in the head gets higher, it raises an alarm. The body thinks it has too much blood! Within two to three days of weightlessness, astronauts can lose as much as 22 percent of their blood volume as a result of that wrong message.

The body adjusts as it comes back to Earth. Blood volume, for example, is typically restored within a few days. Muscle, too, can be recovered. Most muscle comes back within a month or so with exercise. However, bone recovery can be a problem. For a three to six month space flight, it might require two to three years to regain lost bone -- if it's going to come back, and some studies have suggested that it doesn't. You can see why it is important to keep astronauts in good physical condition, whether they are in space or on Earth.

Adapted from: http://science.nasa.gov/science-news/science-at-nasa/2001/ast02aug_1/

Questions:

1. Write a one or two sentence summary of the reading.

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2. After reading the selection, state and explain an important idea.

3. In your own words, explain what is meant by "Gravity hurts."

4. What does the passage tell us about power? Support your response with details from the reading.

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Handout 6_7:1.4 Informational Text Assessment Scoring Rubric

Student Name _____ Pre ____ Post ____ Date Given _____

Points						Student Score
Question	4	3	2	1	0	
Synthesis	Very effectively interprets selection in a concise way.	Effectively summarizes selection in a fairly concise way.	Somewhat effective summary but is not concise.	Gives a response that is not summative of the passage.	Provides no response or response is inappropriate to the task demand.	
Inference	Idea drawn is highly appropriate and well described.	Idea drawn is appropriate and fairly well described.	Idea drawn is not among the most important or the idea is not well explained.	Idea drawn from passage is not important and the idea is not well explained.	Provides no response or response is inappropriate to the task demand.	
Analysis	Very effective analysis of selected quote.	Effective analysis of selected quote with salient details from reading.	Analysis is not well supported with details from the reading.	Analysis is vague; lacks support from reading.	Provides no response or response is inappropriate to the task demand.	
Conceptual Understanding	Statement about concept is very insightful and well supported from selection.	Statement about concept is insightful and supported from the selection.	Analysis is not well supported with details from the reading.	Analysis is vague; lacks support from reading.	Provides no response or response is inappropriate to the task demand.	
Total Score						

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Handout 6_7:1.5 Pre-Assessment for Concept of Power

Student Name_____ **Pre**_____ **Post**_____ **Date Given**_____

1. Give as many examples of power as you can come up with in the next five minutes and write them in the space below.

2. Draw three pictures or diagrams that illustrate the power relationship. Describe and label the drawings you have made.

--	--	--

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3. Describe how the concept of power affects the following issues in your world today:

- **peer pressure**
- **cliques**
- **bullying**

4. What are three generalizations you might make about the concept of power; statements that would apply to the concept in all contexts and apply to all the examples you have given?

Power_____

Power_____

Power_____

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Handout 6_7: 1.5 Assessment for Power Concept: Grading Rubric

Student Name _____ Pre _____ Post _____ Date Given _____

Assessment for Power Concept: Grading Rubric						
	5	4	3	2	1	0
Examples of the Concept	At least 10 or more appropriate examples are given.	At least 8-9 appropriate examples are given.	At least 6-7 appropriate examples are given.	At least 4-5 appropriate examples are given.	Fewer than 4 appropriate examples are given.	No examples are given.
Drawing of the Concept	Three accurate drawings are provided with good description.	Three accurate drawings are provided with limited description.	Two accurate drawings are provided with limited description.	Two accurate drawings are provided with no description.	One accurate drawing is provided with limited description.	No drawing or description.
Application of Concept to Real World Issues	Three strong applications of the concept of power.	Three good applications of the concept of power.	Two good and one weak application of the concept of power.	Two acceptable applications of the concept of power.	One acceptable application of the concept of power.	No application is identified.
Generalizations	Reflects three appropriate generalizations about power.	Reflects three somewhat appropriate generalizations about power.	Reflects two appropriate generalizations about power.	Reflects one appropriate generalization about power.	Reflects only a statement about power.	No statements or generalizations about power are provided.
	Total Points					___/20

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Handout 6_7:1.7 Writing Pre-Assessment

Name_____Date_____

Teacher Directions: May allow up to 30 minutes for responses.

Write a **persuasive essay** of at least three paragraphs to answer the following question.

Do you think students should be allowed to bring their own technology to use at school?

Include your position, your reasons and evidence and a conclusion.

Plan your writing here (write on the next page):

[illegible]

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Handout 6_7.1.8 Writing Rubric for Indiana High Ability Curriculum Units

Name_____

Criteria	Exceeds Expectations 4 Points	Meets Expectations 3 Points	Some Evidence 2 Points	Little or No Evidence 1 or 0 points
Opening Statement/ Opinion (x1)	I wrote a very clear statement about my opinion or topic of my writing with some supporting reasons.	I wrote a very clear statement about my opinion or topic.	I gave a short sentence but no detail.	I did not give an opening statement about my opinion or topic.
Reasons (x2)	I wrote 4 or more good reasons.	I wrote 3 good reasons.	I wrote 1 or 2 reasons.	I did not give reasons.
Elaboration (x2)	My reasons were explained very well.	Some of my reasons were explained.	I explained at least one reason.	I did not explain my reasons.
Conclusion (x1)	I wrote a strong conclusion that restated my position or my summary.	I just restated my first opinion or topic.	My conclusion did not match my first statement.	I did not give a conclusion.
Grammar and Mechanics (weighting to be determined by the teacher)	I used correct grammar, spelling, and mechanics of English	I made 1 or 2 misspellings or other errors.	I made 2 - 4 misspellings or errors.	I made 5 or more errors.

LESSON 2: THE CONCEPT OF POWER – MAKING GENERALIZATIONS

I. OVERVIEW OF THE LESSON

"I hope our wisdom will grow with our power, and teach us, that the less we use our power the greater it will be."

Thomas Jefferson

The Concept of Power: Students will work in small groups and as a whole group to arrive at an understanding of the concept of power.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To determine generalizations around the concept of power

III. COMMON CORE STANDARDS

- 6.SL.1

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Small groups of 3-4 students to complete the Concept Chart. Grouping arrangement for creating generalizations should be in pairs. The teacher should create a running list of examples on white board and ask for three examples of a definition from three different dyads. Ask students for additions or changes they would make to the example definitions provided.
- Large group discussion of generalizations

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Chart paper or computer access to concept chart
- Markers
- White board or chart paper for students to share generalizations.
- Handouts:
 - Concept Chart

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Students will work in small groups to complete the Concept Chart on the concept of power.

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- b. The teacher will facilitate brainstorming, beginning with examples and moving clockwise on the chart through, categories, non-examples, and finally generalizations. Move the brainstorming along by counting down the time.
- Questions to keep the ideas moving:
 - Brainstorm examples about power. What ideas come to mind when you think of power? Who has power? How do you know when someone or something is powerful?
 - Put your examples of power into categories, and give each category a title. Do all of your examples fall into a category? Do they overlap categories? Are there some examples that do not readily fit into a category?
 - Brainstorm a list of non-examples of power. What is NOT power? How are these examples related to or different from the examples on your chart?
 - Make generalizations about power. A generalization is always, or almost always true. Use your chart to help you write generalizations about power.
 - Create statements about power that begin with the stem "Power is . . ." Then check to see if your statement fits for all your examples. Discuss how it fits. Now create a definition of power, using your statements as a basis.
- c. Using chart paper, white board, or interactive white board, each group will post their top two generalizations. Teacher will guide students to look for commonalities among the groups. The teacher may then share the unit generalizations and determine if changes/additions can be made.
- Power is always present in individuals and social groups.
 - Power may be used for good or evil.
 - Power may be desirable by people or groups to allow for open inquiry and choice.
 - Power may be sustained, transferred, or uprooted.
- d. Discussion questions:
- What is the most important generalization about power? Why?
 - Is it better to have power or money? Why?
 - How would you feel if you were stripped of your personal power of freedom?
 - What changes would you recommend to our list of generalizations about power?
 - What is the most important new understanding you had today about the concept of power?

Note to the teacher: This lesson may be modified in several ways, based on time and desire to probe all aspects of it. At minimum, students need to **brainstorm** the concept of power, categorize their ideas, cite non-examples, and come up with generalizations within the same period.

VIII. HOMEWORK

- Read the biographical information on Daniel DeFoe available at the following websites:
 - <http://www.online-literature.com/defoe/>
 - <http://www.bookrags.com/biography/daniel-defoe/>
- Have students consider the following questions:
 - DeFoe had several careers before he became a writer at the age of 59. How might his age and experience have impacted his writing?
 - How do his time in prison and his three days at the pillory relate to the topic of Power of the Mind?

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Journal Prompt: Where in your personal life do you feel you have the most power? Comment on the question in light of our discussion about power.
- Go back to your list of examples and categories.
 - How do your ideas illustrate power in various spheres of the world?
 - How do we think about power in politics, in business, in the military?
 - Is the concept the same or different across fields of study and operation in the real world?
 - What about the concept of power in the family?
 - To what extent is it a military model of hierarchy that applies?
 - Or is it more collaborative like some businesses?
- Online resources used for homework
- Brainstorm using computer word-processing program or other template
- Students may share generalizations via interactive whiteboard

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- a. Handout 6_7:2.1 Concept Chart

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Handout 6_7:2.1

Name: _____

Concept Chart

Date: _____

Examples	Categories
<div data-bbox="625 1018 917 1176">Power</div>	
Non-Examples	Generalizations

LESSON 3: INTRODUCTION TO *ROBINSON CRUSOE*

I. OVERVIEW OF THE LESSON

" You have power over your mind—not outside events. Realize this, and you will find strength."

Marcus Aurelius

Introduction to *Robinson Crusoe* by Daniel DeFoe: Appropriate scaffolding is provided for the study of a classic novel.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To introduce the study of a classic novel using appropriate scaffolding
- To provide structured independent reading through the use of a reading timeline and guided questions

III. COMMON CORE STANDARDS

- RL: 1,2,3,5,6,10
RI:1,3
SL: 1

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Pair and share for homework follow-up
- Large group for novel introduction and guided read-aloud session

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Copy of the novel *Robinson Crusoe*. This is available in the public domain. Online copies of the text are available from the following websites:
- <http://www.gutenberg.org/ebooks/521>
- <http://www.online-literature.com/defoe/crusoe/>
- Handouts:
- Reading Timeline

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. In pairs, students will share their thoughts from the homework questions:
 - DeFoe had several careers before he became a writer at the age of 59. What effect might that have on his writing?

- How did his time in prison and his three days at the pillory relate to the concept of power of the mind?
- b. Returning to large group, ask each pair to comment on one of the two questions.
- c. Introduce the novel as a classic, one of "the few books that don't vanish," according to Michael Clay Thompson, author of *Classics in the Classroom* published by Royal Fireworks Publishing Co., Inc..
- d. Explain that at the time of its writing (1719), Robinson Crusoe was one of the few books read by the Puritans—that and the Bible. Students may be asked to reconsider this information as they read about the choices Crusoe makes and his life on the island.
- e. The original title of the novel was *The Life and Strange Surprising Adventures of Robinson Crusoe of York. Mariner; who lived Eight and Twenty Years, all alone in an uninhabited Island on the coast of America, near the Mouth of the Great River of Oroonoke; Having been cast on Shore by Shipwreck, wherein all the Men perished but himself. With An Account how he was at last as strangely deliver'd by Pirates. Written by Himself.* This can lead to a great discussion on conciseness.
- f. To give students the essence of DeFoe's language, which may be challenging for them, read aloud several paragraphs (perhaps pages). Stress the extended sentence structure and the exceptional word choice, both elements of classic literature.
- g. Scaffolding Options
 - Small group guided readings may be necessary for students who have difficulty with the reading level.
 - Sparknotes or other literary summaries may be employed to support the students' independent reading of the novel—not to take the place of it. Teacher discretion is advised.
- h. Discussion questions:

Note: Discussion questions could be worked on in small groups, with a full discussion following. Additional discussion questions to be used throughout the novel are included in the attached reading timeline.

- Do you agree or disagree with Michael Clay Thompson's definition of a classic (one of "the few books that don't vanish")? Support your claim with examples from your own reading repertoire.
- How would you define a "classic"?
- After reading the first few pages of Robinson Crusoe, what are some elements that you think make it a classic? As you read, think of other reasons that it has become a classic.
- What modern novels, movies, or stories can you cite that are based on Robinson Crusoe?
- If you faced a situation like Robinson Crusoe, what would you miss most?
- What might be some benefits of being alone on an island?
- What would be worse: being alone on a deserted island or being alone in a jail cell? (Link to Lesson 8)

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- Why do you think the Puritans might have been drawn to the novel Robinson Crusoe?

A resource used in development of these questions came from Creative Commons work done by Kathy Sublette found at

http://www.coreknowledge.org/mimik/mimik_uploads/documents/61/CCRC.pdf. Its use is allowed in accordance with <http://creativecommons.org/licenses/by-nc-sa/3.0/>

VIII. HOMEWORK

- Complete the reading of Chapter 1, “Start in Life.” Some guided questions are offered to help you focus your reading.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Teachers and students may wish to set up an online discussion forum to collaborate during the reading of this novel. At the time of this writing, any of the various wikis, online learning management suites (Angel, Blackboard, etc.), or any of the Google sharing sites offer such a mechanism to exchange ideas that may enhance student comprehension during this novel’s periods of independent reading.
- You may want students to do a Literature Analyzer on selected chapters of the book (in addition to the one done on an excerpt in Lesson 5) to use as the basis for the class discussions held. Suggested chapters: 1 and the last one.
- Social studies connections go beyond the Puritans to other great travels and explorations. Students could be encouraged to consider what Crusoe had in common with other real life explorers. Examine the lives of other explorers for comparison such as Cortez, Ponce de Leon, and Magellan.
- Did they experience fear also?
- What about explorers who did not make it such as Scott in his attempt to map the North Pole?
- What feelings did he have, realizing he would die?
- Online resources for downloading the novel
- An online list of nautical terms — <http://phrontistery.info/nautical.html>

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:3.1 Reading Timeline

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Handout 6_7:3.1

Name: _____

Reading Timeline

Date: _____

A note from the captain: Let's set sail for a four-week tour of the novel. Read a chapter a day, and give yourself the weekends off to explore the island life more deeply. The seas may be choppy at times, but you have the tools to help you sail the challenging reading waters offered by this book. In the end, mate, you'll be equipped to handle the toughest waters out there.

Chapters are a guideline, as each edition of Robinson Crusoe has its own chapter designations.

Chapter 1	Crusoe's father encourages him to find the middle path in life. What judgment might you make about that suggestion?
Chapter 2	Crusoe's father encourages him to find the middle path in life. What judgment might you make about that suggestion?
Chapter 3	The Portuguese captain is generous to Crusoe. Does Crusoe "pay it forward" in his treatment of Xury?
Chapter 4	Note the date that Crusoe sets out on his voyage back to Guinea. What details or passages from the reading demonstrate Crusoe's desperate situation at sea?
Chapter 5	How do Crusoe's sleeping arrangements improve throughout the chapter? Compare Crusoe's reaction to finding money on the ship in this chapter to his attitudes in previous chapters.
Chapter 6	How does the topic of Power of the Mind relate to Crusoe's ability to make provisions? Consider Crusoe's first reaction to the barley growing. How is it different from his attitudes in previous chapters? How does Crusoe's illness create a major turning point in his values and beliefs?
Chapter 7	What sentence or passage from this chapter would you choose to summarize Crusoe's feelings about his captivity?
Chapter 8	How have Crusoe's feelings about wealth changed after spending four years on the island? What do Pol's (the parrot's) words reveal about Crusoe's state of mind when he taught the bird to speak?
Chapter 9	Support the notion that Crusoe is proud of his accomplishments on the island by citing textual evidence in this chapter. Crusoe terms himself "lord" in this chapter. What inferences do you make about this?
Chapter 10	What indications lead the reader to believe that the power of fear is strongest in Crusoe's mind over the next 15 months?
Chapter 11	How does Friday's arrival change Crusoe's attitude about the island?
Chapter 12	Who does the prisoner in the boat turn out to be? Why do the savages never return for revenge?
Chapter 13	Crusoe does not seem to be completely happy at the sight of the English ship. Why not? When Crusoe returns home, what does he learn about his family? How do you think Crusoe felt when he revisited the island?

LESSON 4: POWERFUL CLASSIC VOCABULARY & LANGUAGE

I. OVERVIEW OF THE LESSON

" Language is the soul of intellect, and reading is the essential process by which that intellect is cultivated beyond the commonplace experiences of everyday life."

Charles Scribner, Jr.

Learning to use a Vocabulary Map and 4-level analysis to assist in understanding literature.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To promote greater understanding of words through the use of the Vocabulary Map Model
- To build upon knowledge of English grammar and conventions through literature links

III. COMMON CORE STANDARDS

- RL: 4,5,10
SL: 1,2
L: 1,4,5,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Small groups of 3-4 for the Vocabulary Map activity
- Paired collaboration on 4-Level Analysis Handout once students have completed it independently

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Copy of the novel *Robinson Crusoe*. This is available in the public domain, so may be photocopied and distributed for students without copyright infringement. One cite where this is available is: <http://www.gutenberg.org/ebooks/521> (Some find it convenient to order a classroom-set of the novel so page numbers are consistent for discussion purposes).
- Dictionary (Text or Online)
- Handouts:
 - Vocabulary Map

- 4-Level Analysis
- Teacher Reference for 4-Level Analysis — *The Magic Lens* by Michael Clay Thompson.

Note: whether students are using *The Magic Lens* by Michael Clay Thompson for grammar study or not, teachers will want a copy of the *Teacher's Manual* available from Royal Fireworks Publishing Co., Inc..

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

a. Vocabulary Map

- Teachers will guide students through the use of the Vocabulary Map, using the word vicissitude(s) from the student's reading: "He bid me observe it, and I should always find, that the calamities of life were shared among the upper and lower part of mankind; but that the middle station had the fewest disasters, and was not exposed to so many vicissitudes as the higher or lower part of mankind; nay, they were not subjected. . ."
- Distribute a copy of the Vocabulary Map to each student. Use the Teacher Example to guide the discussion. Have dictionaries available for each group.
- Students will write the word vicissitudes in the center of the map.
- Have students locate the word in the reading and write the sentence (or portion thereof, in this case) in the "Sentence" cell of the map.
- Students will locate the definition and write it in the appropriate cell, followed by any synonyms or antonyms that they can locate for the word.
- In the analysis section of the map, students may use the dictionary to help them think about the part of speech, word families, stems (or prefixes, suffixes, root words), and the word's origin.
- Student groups will then develop their own sentences, examples, or analogies for the word vicissitudes in the "Example" cell of the map.
- Share map ideas in whole group session.
- This will be a good time to discuss any other difficult vocabulary from the novel.

b. 4-Level Analysis

Note to Teacher: This whole-to-part grammar model works well with sentences pulled from the literature. Depending on the abilities of the students, grammar lessons may require some large and small group instruction, which is not included in this unit.

- Distribute copies of the 4-Level Analysis Handout or, where computers are available, a Smartboard notebook file allows students interactive manipulation of the labels for each level.

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- Allow students time to complete as many of the levels as possible; break into small groups for additional discussion; and then return to full group to share answers and discuss.

c. Discussion Questions

- _ What differences do you note between DeFoe's sentence structure and that of a twenty-first century author?
- _ What techniques do you use to help you tackle the extensive sentences and challenging vocabulary used by DeFoe?

VIII. HOMEWORK

- Continue reading *Robinson Crusoe*.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- This lesson connects students to key roots and stems in the Latin language and the meanings derived from them in English. They come to appreciate that 90% of 3-syllable words in English have been derived from Latin.
- Through use of a Vocabulary Map, the importance of Latin stems becomes apparent to students. *Caesar's English* and *Word Within a Word*, both by Michael Clay Thompson, are excellent resources to incorporate Greek and Latin stems in vocabulary learning centers or as part of the language arts curriculum.
- Interactive white board templates work well with the 4-Level Analysis, as students can drag and drop the parts of the model. It can then become a center activity where students work independently and can check their work against an answer key. Individual or small group meetings with the teacher can be scheduled to clear up any questions.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

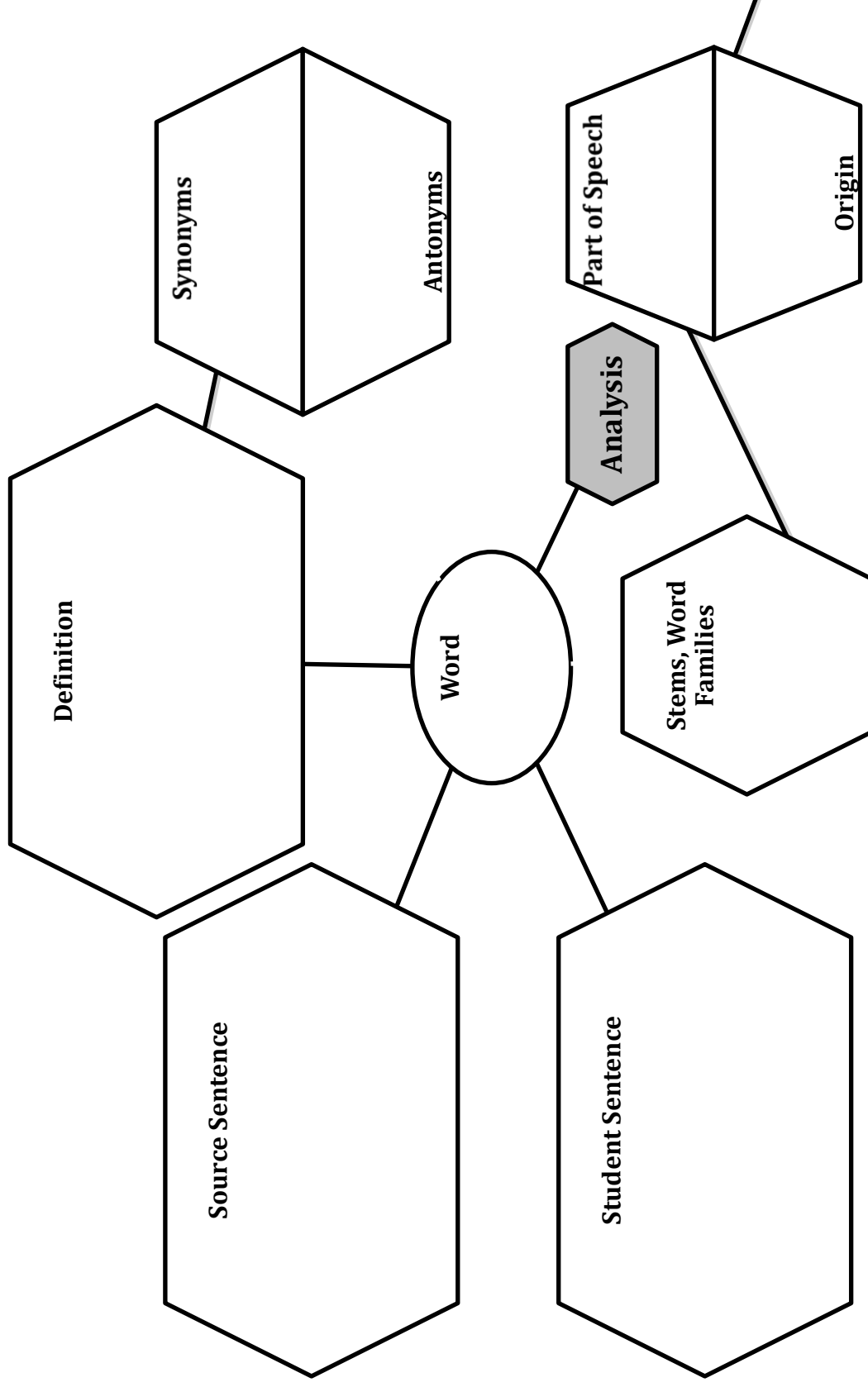
- Handout 6_7:4.1 Vocabulary Map
- Handout 6_7:4.2 Vocabulary Map – Teacher Example
- Handout 6_7:4.3 4-Level Analysis
- Handout 6_7:4.4 4-Level Analysis – Teacher Example

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Handout 6_7:4.1

Vocabulary Map

Name _____



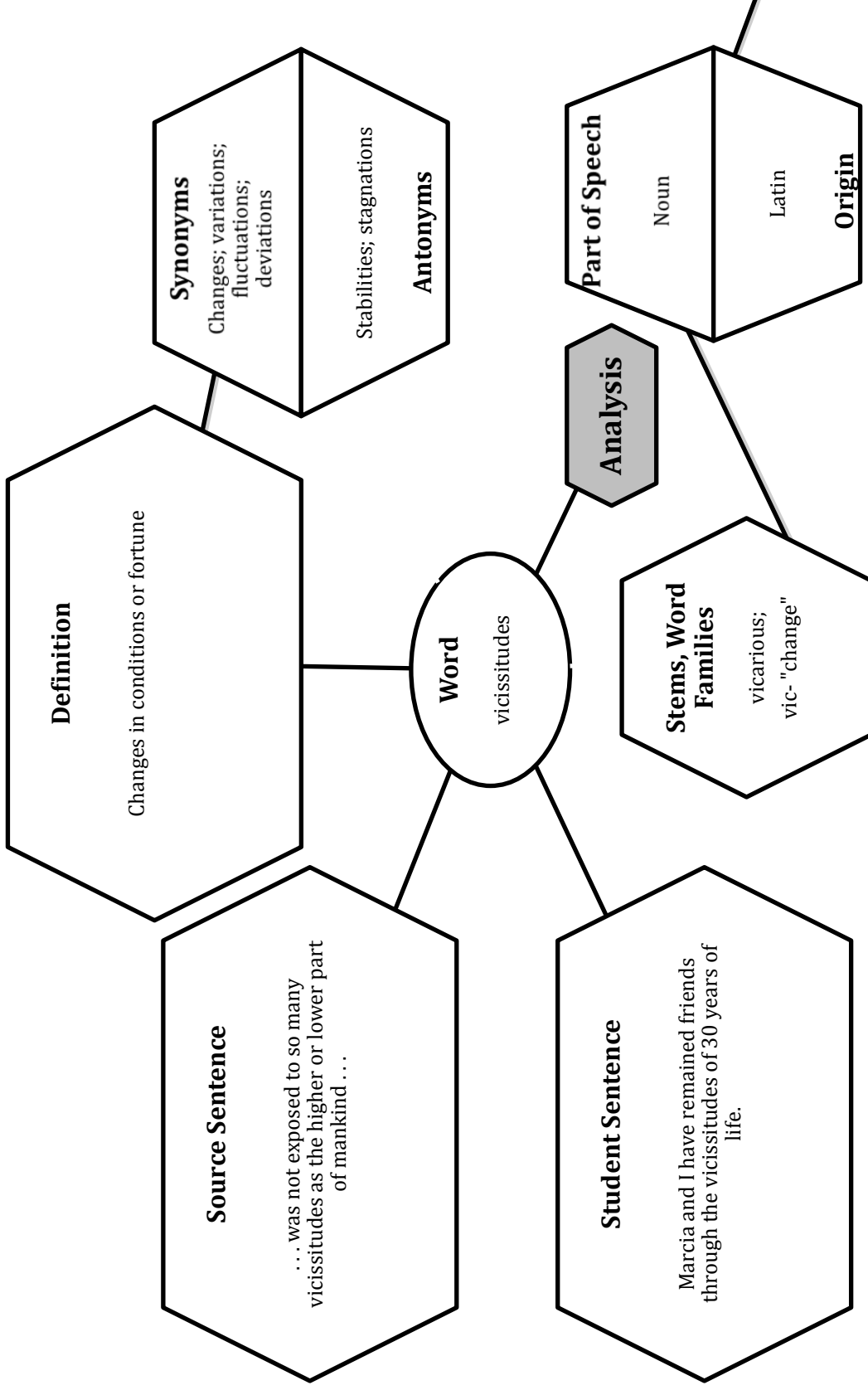
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Name Teacher Example

Handout 6_7:4.2

Vocabulary Map



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Handout 6_7:4.3

Name: _____

Four-Level Analysis Worksheet

SENTENCE:
PARTS OF SPEECH:
PARTS OF THE SENTENCE:
PHRASES:
CLAUSES:

Thompson, M.C. (2012) The Magic Lens, Vol. 1, 3rd Edition. Unionville, NY: Royal Fireworks Publishing Co., Inc.. Used with permission.

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Handout 6_7:4.4

Four-Level Analysis Worksheet

Name: _____
Teacher Example

SENTENCE:

The middle station of life was not exposed to so many vicissitudes of mankind.

PARTS OF SPEECH:

adj adj n prep n v adv v prep adv adj n prep n

PARTS OF THE SENTENCE:

[-----subject-----] [-----predicate-----]

PHRASES:

CLAUSES:

[-PP (Adj)-] [-----PP (Adv)-----] [----PP (Adj)----]

[-----One independent clause; simple, declarative sentence-----]

Thompson, M.C. (2012) *The Magic Lens, Vol. 1, 3rd Edition*. Unionville, NY: Royal Fireworks Publishing Co., Inc.. Used with permission.

LESSON 5: ANALYZING LITERATURE – *ROBINSON CRUSOE*: FROM SLAVE TO MASTER

I. OVERVIEW OF THE LESSON

"Nearly all men can stand adversity, but if you want to test a man's character, give him power."

Abraham Lincoln

Learning to use a Literature Organizer to understand excerpts from a novel.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To achieve greater understanding of an excerpt and how it relates to the entire novel through the use of a Reading Analyzer
- To cite textual evidence to support inferences

III. COMMON CORE STANDARDS

- RL: 1,2,3,4,5,6,10
W: 2,4,10
SL: 1,4,6
L: 4,5

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Paired grouping for the Reading Analyzer activity
- Large group sharing

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Copy of the novel *Robinson Crusoe*.
- Handouts:
 - Reading Analyzer

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- Have students re-read the following passage from the text, in which Crusoe escapes enslavement.

After we had fished some time and caught nothing—for when I had fish on my hook I would not pull them up, that he might not see them—I said to the Moor, "This will not do; our master will not be thus served; we must stand farther off." He, thinking no harm, agreed, and being in the head of the boat, set the sails; and, as I had the helm, I ran the boat out near a league farther, and then brought her to, as if I would fish; when, giving the boy the helm, I stepped forward to where the Moor was, and making as if I stooped for something behind him, I took him by surprise with my arm under his waist, and tossed him clear overboard into the sea. He rose immediately, for he swam like a cork, and called to me, begged to be taken in, told me he would go all over the world with me. He swam so strong after the boat that he would have reached me very quickly, there being but little wind; upon which I stepped into the cabin, and fetching one of the fowling-pieces, I presented it at him, and told him I had done him no hurt, and if he would be quiet I would do him none. "But," said I, "you swim well enough to reach to the shore, and the sea is calm; make the best of your way to shore, and I will do you no harm; but if you come near the boat I'll shoot you through the head, for I am resolved to have my liberty;" so he turned himself about, and swam for the shore, and I make no doubt but he reached it with ease, for he was an excellent swimmer. I could have been content to have taken this Moor with me, and have drowned the boy, but there was no venturing to trust him. When he was gone, I turned to the boy, whom they called Xury, and said to him, "Xury, if you will be faithful to me, I'll make you a great man; but if you will not stroke your face to be true to me"—that is, swear by Mahomet and his father's beard—"I must throw you into the sea too." The boy smiled in my face, and spoke so innocently that I could not distrust him, and swore to be faithful to me, and go all over the world with me.

- Reading Analyzer
 - The teacher will guide students through the use of the Reading Analyzer, using the above textual excerpt as the background.
 - Distribute a copy of the Reading Analyzer to each student and have them work in pairs to complete the analyzer. Use the Teacher Example (Handout 6_7:5.2) and the questions below to guide the discussion. Students may need access to the Internet if they are to research the reference to "Mahomet and his father's beard," or the teacher may provide that background knowledge.
 - Looking back to the text, what are some key words or phrases that you think are particularly important. List them in the Key Words cell.
 - What feelings or emotions did you sense in Xury? . . . in Crusoe? . . . in the Moor?
 - What was the main idea of this excerpt?
 - What image(s) did this excerpt leave you thinking about?
 - What type of writing is this piece? Were there any sentences that contributed most to the overall idea? Why?
 - Share reading analyzer ideas in whole group session.
- Discussion Questions
 - How does Crusoe exercise his power in this excerpt?
 - Do you believe Crusoe to be a powerful person? Why or why not?
 - How does a close reading and discussion of a novel excerpt enhance your understanding of the overall work?

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VIII. HOMEWORK

- Continue reading *Robinson Crusoe*.
- Choose to complete a Vocabulary Map on a new word or a Reading Analyzer on a selection from the next chapter of the novel.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Write a paragraph or two on how today's quote relates to the excerpt that was read in the lesson.
- Online research is an integral part of understanding some of the allusions and time period references made in this novel. Offering students the opportunity for immediate research enhances comprehension.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:5.1 Reading Analyzer
- Handout 6_7:5.2 Reading Analyzer – Teacher Example

Name: _____

Date: _____

<p>Key Words</p> <p>What were new words for you? What were some interesting words?</p>	<p>Feelings</p> <p>What feelings did you have while reading this story? What feelings did the characters have? How did you know?</p>	<p>Description/ Images</p> <p>What kind of description was included? What did that make you think of?</p>
<p>Ideas</p> <p>What was the main idea? Were there other ideas? What was the author trying to say about those ideas?</p>	<p>Title or Chapter:</p> <p>Author:</p>	<p>Structure</p> <p>What type of writing is this? How did the author use elements like rhyme or metaphor? How was this effective?</p>

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Handout 6_7:5.2

Reading Analyzer

Name: _____ Teacher Example

Date: _____

<p>Key Words</p> <p>helm; Moor; fowling pieces</p> <p>What were new words for you? What were some interesting words?</p>	<p>Feelings</p> <p>Xury – fear; the Moor – panic;</p> <p>Crusoe – determination</p> <p>What feelings did you have while reading this story? What feelings did the characters have? How did you know?</p>	<p>Description/ Images</p> <p>The Moor swimming toward the boat;</p> <p>Crusoe aiming gun at him</p> <p>What kind of description was included? What did that make you think of?</p>
<p>Ideas</p> <p>Crusoe's determination for freedom at the cost of another's freedom.</p> <p>What was the main idea? Were there other ideas? What was the author trying to say about those ideas?</p>		<p>Title or Chapter:</p> <p>Robinson Crusoe (excerpt)</p> <p>Author: Daniel DeFoe</p> <p>Structure</p> <p>Prose;</p> <p>Crusoe's dialogue included</p> <p>What type of writing is this? How did the author use elements like rhyme or metaphor? How was this effective?</p>

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LESSON 6: NON-FICTION CONNECTION – THE REAL ROBINSON CRUSOE ISLAND

I. OVERVIEW OF THE LESSON

"Look deep into nature, and then you will understand everything better."

Albert Einstein

Students analyze different types of non-fiction readings on a similar topic and compare informational text to its fictional interpretation. They are introduced to Paul's Reasoning Model as a critical thinking tool.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze various types of non-fiction readings on a similar topic
- To compare informational text to literature
- To determine main idea of a text, citing evidence to support it

III. COMMON CORE STANDARDS

- RL: 1,5,10
RI:1,2,3,4,5,6,7,8,9,10
SL: 1,2,5,
L: 4

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Independent Reading
- Small groups (same article) — meet and record
- Regroup (4 different articles) — share findings

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Computers with Internet access
- Assortment of non-fiction reading links about Robinson Crusoe Island, located in the Chilean San Fernandez Archipelago
- As a travel destination
[\[http://www.unique-southamerica-travel-experience.com/robinson-crusoe-island.html\]](http://www.unique-southamerica-travel-experience.com/robinson-crusoe-island.html)
- Wikipedia entry
[\[http://en.wikipedia.org/wiki/Robinson_Crusoe_Island\]](http://en.wikipedia.org/wiki/Robinson_Crusoe_Island)
- Article from The Independent — Why the island is at risk

[\[http://www.independent.co.uk/environment/nature/why-robinson-crusoe-island-is-at-risk-1821710.html\]](http://www.independent.co.uk/environment/nature/why-robinson-crusoe-island-is-at-risk-1821710.html)

- Flora and Fauna considered a world wonder
[\[http://atlasobscura.com/place/robinson-crusoe-island\]](http://atlasobscura.com/place/robinson-crusoe-island)
- Handouts:
 - Adaptation of Paul's Reasoning Model as a teacher's guide for discussion questions
 - Critical Thinking Record Sheet (one per group)

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Assign each student an article to read—random numbering or assigned based on other factors at the teacher's discretion.
- b. After reading, students who read the same article meet and record their findings on the Critical Thinking Record Sheet.
- c. Regroup so that at least one representative from each group is present to share the findings with the other three groups. Through this jigsaw activity, each student will have the content of all four articles.
- d. Discussion Questions
 - What similarities and/or differences do you note between DeFoe's imaginary island and that of the actual Robinson Crusoe Island in your reading?
 - What justifies Robinson Crusoe Island as a tourist attraction? . . . as a natural wonder?
 - Imagine you were leading a group to mitigate the environmental damage of the island. What measures would you take?
 - What were some of the resources Crusoe could have used on the actual island?
 - How does Defoe's description of the island compare to what you know about the actual island?

VIII. HOMEWORK

- Continue reading *Robinson Crusoe*.
- Consider the content of today's nonfiction readings. Create a rough sketch of the fictional island and the location of Crusoe's homes on it. (Teacher created due date)

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Use Google Earth to locate the island and the surrounding islands on the archipelago.
- Create a model or map of the actual island and identify the fictional references DeFoe makes in the novel.
- Science (environment, flora, fauna, ecosystems); Social studies (geography, land forms)

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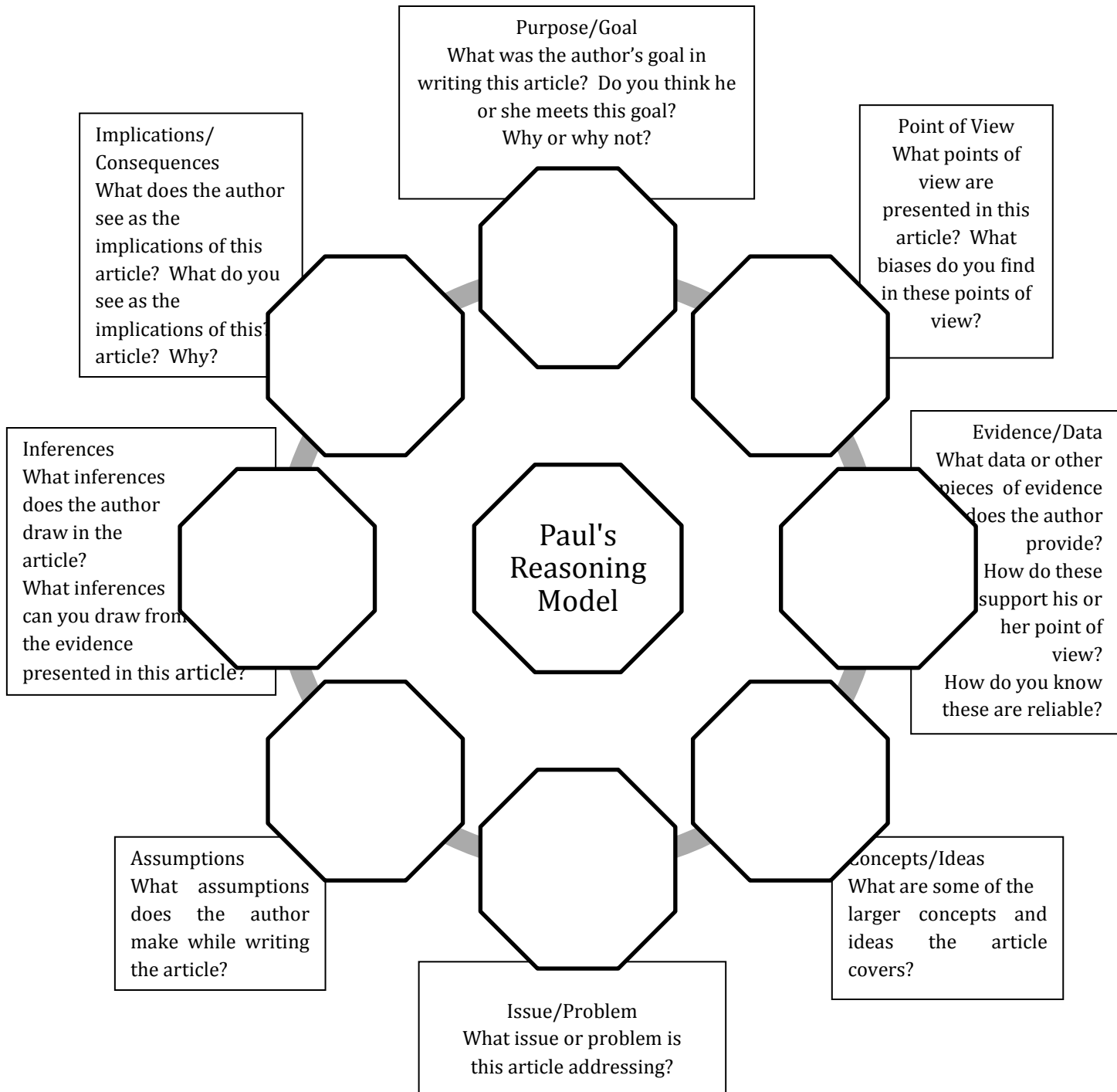
X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:6.1 Teacher's Guide to Using Paul's Reasoning Wheel
- Handout 6_7:6.2 Critical Thinking Record Sheet

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Paul's Reasoning Wheel
Based upon the work of Richard Paul

Write your ideas in the spaces provided.



*Adapted from Paul, R. W. & Elder, L. (2010). Elements of Thought.
<http://www.criticalthinking.org/ctmodel/logic-model1.htm>*

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Critical Thinking Record Sheet

Date: _____

Title of the Article: _____

What was the author's purpose in writing this article?	
What points of view are presented in the article? Do you detect any bias?	
What data or evidence does the author offer to support his point of view? What evidence do you have that the information or data is reliable?	
What are some of the larger concepts and ideas that the article covers? How does it link to global issues?	
What assumptions, if any, does the author make while writing this article?	
What inferences do you draw based on the evidence or information presented in this article?	
What do you see as the implications of this article?	

*Adapted from Paul, R. W. & Elder, L. (2010). Elements of Thought.
<http://www.criticalthinking.org/ctmodel/logic-model1.htm>*

LESSON 7: ELEMENTS OF POETRY – “INVICTUS”

I. OVERVIEW OF THE LESSON

" I learned that courage was not the absence of fear, but the triumph over it. The brave man is not he who does not feel afraid, but he who conquers that fear."

Nelson Mandela

Students analyze a poem for poetic elements and use their Literature Organizers and Vocabulary Maps as tools.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze a poem for poetic elements
- To determine a theme and derive meaning from a poem

III. COMMON CORE STANDARDS

- RL: 1,2,3,4,5,6,10
- SL: 1,2,6
- L: 4,5,6

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Individual first reading of the poem
- Pairs or trios for completion of the Literature Map
- Whole group sharing

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Copy of the poem "Invictus" by William Ernest Henley. Available as a handout or online at: <http://www.public-domain-poetry.com/poetry.php?pdid=18399>
- Handouts:
 - Literature Map
 - Teacher Resources

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Students will read the poem independently, followed by an oral reading in class.
- b. The teacher may use the teacher examples to guide students' focus on the literary elements and the meaning. Remind students of how the Literature Map was used for Robinson Crusoe, and indicate that that this web is adapted for this poem.
- c. In pairs or trios, students will complete one Literature Analyzer per group.

- d. In the large group sharing, each group may be asked to share one cell of the web.

Note: Students who have seen the movie, *Invictus*, may recognize the connection to Nelson Mandela, which will provide a segue into the next two lessons.

e. Discussion Questions

- How does the use of metaphors enhance the poem?
- What were the most powerful words in this poem? Why do you think so?
- How does the poem make you feel?
- What ideas does it convey?
- What images or symbols does Henley use to convey his meaning?
- Why has he structured the poem the way he has, do you think?
- Some critics have claimed that the verses of "Invictus" are too songlike, and that the tone is somewhat overstated and dramatic. Others have touted it as one of the great poems; Nelson Mandela, Winston Churchill, Martin Luther King, and John McCain have recited it publicly. With which critique to you most agree? Why?

VIII. HOMEWORK

- Continue reading *Robinson Crusoe*.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Search for other poems with a similar theme and compare them to "Invictus."
- Analyze meter and foot for the poem; perform scansion on it.
- As a lyric poem, the message and the poetic structure of "Invictus" make it a natural poem to put to music. Students with musical talents may be asked to write music for the poem and perform it.
- Online resources for poem access

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:7.1 "Invictus" Poem by William Ernest Henley
- Handout 6_7:7.2 "Invictus" Stanza Analysis – Teacher's Edition
- Handout 6_7:7.3 Reading Analyzer
- Handout 6_7:7.4 Reading Analyzer – Teacher's Example

Handout 6_7:7.1

“Invictus” Poem by William Ernest Henley

“Invictus”

Out of the night that covers me,
Black as the Pit from pole to pole,
I thank whatever gods may be
For my unconquerable soul.

In the fell clutch of circumstance
I have not winced nor cried aloud.
Under the bludgeonings of chance
My head is bloody, but unbowed.

Beyond this place of wrath and tears
Looms but the Horror of the shade,
And yet the menace of the years
Finds, and shall find, me unafraid.

It matters not how strait the gate,
How charged with punishments the scroll.
I am the master of my fate:
I am the captain of my soul.

– William Ernest Henley

Stanza Analysis – “Invictus” Poem by William Ernest Henley

<p>Out of the night that covers me, Black as the Pit from pole to pole, I thank whatever gods may be For my unconquerable soul.</p>	<p>Metaphor for adversity or suffering; personification simile – suffering as a deep pit stretching N to S pole</p> <p>Invictus means unconquerable</p>
<p>In the fell clutch of circumstance I have not winced nor cried aloud. Under the bludgeonings of chance My head is bloody, but unbowed.</p>	<p>Clutch of circumstance – metaphor & personification</p> <p>Alliteration and consonance throughout stanza</p>
<p>Beyond this place of wrath and tears Looms but the Horror of the shade, And yet the menace of the years Finds, and shall find, me unafraid.</p>	<p>shade as a metaphor for death aging</p>
<p>It matters not how strait the gate, How charged with punishments the scroll. I am the master of my fate: I am the captain of my soul.</p>	<p>Internal rhyme; implies narrow chance for escape</p> <p>Power of the mind – Will to survive!</p>

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Handout 6_7:7.3 Reading Analyzer

Name: _____

Date: _____

<p>Key Words</p> <p>What were new words for you? What were some interesting words?</p>	<p>Feelings</p> <p>What feelings did you have while reading this story? What feelings did the characters have? How did you know?</p>	<p>Description/ Images</p> <p>What kind of description was included? What did that make you think of?</p>
<p>Ideas</p> <p>What was the main idea? Were there other ideas? What was the author trying to say about those ideas?</p>		<p>Title or Chapter: <i>"Invictus"</i></p> <p>Author: William Ernest Henley</p>
		<p>Structure</p> <p>What type of writing is this? How did the author use</p>

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Handout 6_7:7. 4

Reading Analyzer

Name: _____ Teacher Example _____

Date: _____

<p>Key Words</p> <p>Invictus; night; unconquerable; shade; menace; strait</p> <p>What were new words for you? What were some interesting words?</p>	<p>Feelings</p> <p>Strength; determination; unconquerable soul</p> <p>What feelings did you have while reading this story? What feelings did the characters have? How did you know?</p>	<p>Description/ Images</p> <p>Strait gate = narrow passage</p> <p>What kind of description was included? What did that make you think of?</p>
<p>Ideas</p> <p>The will to overcome adversity</p> <p>What was the main idea? Were there other ideas? What was the author trying to say about those ideas?</p>		<p>Title or Chapter: "Invictus"</p> <p>Author: William Ernest Henley</p>
<p>Structure</p> <p>Lyric poem; 4 quatrains; abab/cdcd/efef/ghgh rhyme scheme</p> <p>What type of writing is this? How did the author use elements like rhyme or metaphor? How was this effective?</p>		

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LESSON 8: CONCEPT CONNECTION – *LONG WALK TO FREEDOM* BY NELSON MANDELA

I. OVERVIEW OF THE LESSON

"For to be free is not merely to cast off one's chains, but to live in a way that respects and enhances the freedom of others."

Nelson Mandela

Students work in a jigsaw and use Paul's Reasoning Model to discover Mandela's view of power.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze the memoir of an historical individual and link it to the unit concept and topic
- To cite evidence to support inferences drawn from nonfiction reading
- To formulate conclusions from reading and share them with others

III. COMMON CORE STANDARDS

- RL:9, 10
- RI:1,2,3,6,8,10
- SL: 1,4

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Jigsaw reading groups
- Large group sharing

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Excerpts from *Long Walk to Freedom* by Nelson Mandela for each student or access to this link:
<http://archives.obs-us.com/obs/english/books/Mandela/Mandela.html>
- Handouts:
 - Critical Thinking Record Sheet

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Before beginning the readings, the teacher will introduce the driving question: What is the importance of power of the mind as it relates to adversity?

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- b. Each student will read one of the excerpts from *Robben Island: The Dark Years*. This can be random numbering or assigned at the teacher's discretion.
- c. After reading, students will record their findings on the Critical Thinking Record Sheet.
- d. In the large group, use the shared inquiry approach to address the driving question and additional discussion questions in the following section. It may be necessary to set up some guidelines for the shared inquiry discussion.
 - Arrange chairs in a circle.
 - No side-bar discussions.
 - Everyone has the opportunity to speak.
 - No one speaks over anyone else.
 - All inferences and comments are supported by textual evidence.
- e. Discussion Questions
 - What influence does family have over one's power of the mind?
 - How does Mandela perceive and define power?
 - What parallels do you draw between Mandela's imprisonment and Crusoe's solitary island life?
 - Why do you think Mandela often recited the poem "Invictus" to his fellow inmates at Robben Island?

VIII. HOMEWORK

- Continue reading *Robinson Crusoe*.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Students who have not seen the movie *Invictus* may be encouraged to view it at home with parents. It is rated PG-13 for brief strong language. Scenes of apartheid rioting also figure into the rating.
- Social studies (South Africa's Apartheid Movement); Current events
- Online resources for excerpts from Long Walk to Freedom

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:8.1 Critical Thinking Record Sheet

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**Handout 6_7:8.1`
Critical Thinking Record Sheet**

Name: _____

Date: _____

Long Walk to Freedom

Title of the excerpt: _____

What was Nelson Mandela's main purpose for writing this section of his autobiography?	
What points of view does Mandela express in this excerpt?	
What data or evidence does Mandela offer to support his point of view?	
What message does Mandela seem to offer to you as the reader?	
What inferences do you draw based on the evidence or information presented in the excerpt?	
From this excerpt, what do you see as the implications in our world today?	

Adapted from Paul, R. W. & Elder, L. (2010). Elements of Thought.
<http://www.criticalthinking.org/ctmodel/logic-model1.htm>

LESSON 9: LINKING TEXT AND MEDIA – “INVICTUS”

I. OVERVIEW OF THE LESSON

"Men are not prisoners of fate, but only prisoners of their own minds."

Franklin D. Roosevelt

Students compare literature presented through different media and write a short essay reflecting on text and media experiences.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To compare literature presented through different media
- To write a short essay reflecting on a text and media literary experience

III. COMMON CORE STANDARDS

- RL: 7,9,10
W: 2,4,6,9,10
L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Individual writing assignment

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Video clip from the movie *Invictus* in which the poem is recited by Morgan Freeman (Mandela) with Matt Damon's character touring Robben Island. The quarry and Mandela's prison cell serve as the backdrops for the recitation. (This can be found on YouTube).
- Handouts:

Poetry Reflection

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- Show the video clip from the movie *Invictus*.
- Distribute the reflection writing assignment and answer any questions from the students.
- Students will complete the essay as an in-class assignment.

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- Students will complete the rubric as self-assessment and turn it in with the essay.

VIII. HOMEWORK

- Continue reading *Robinson Crusoe*.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Students who have blogs or other sharing sites may post their reflection essays.
- This lesson illustrates the connections of poetry and film as two different art forms that often address similar themes.
- Student computer use for word-processing, if available

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:9.1 Poetry Reflections

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Handout 6_7:9.1

Name: _____

Poetry Reflection, "Invictus"

Date: _____

Your task is to write a short reflection of 2-3 paragraphs about your experiences of reading the poem "Invictus" in its text format and watching the poem as presented in the video clip. (Think of it as the poetry version of a music video!)

- Include an opening statement (thesis) that guides the writing.
- Focus on one or two main points about the experience and support them with details. For example, you may want to focus on how well you understood the poem when you read it compared to when you viewed it. Or, you may write about your personal learning style, and how text/video align with it.
- You may want to address outliers, such as multiple readings or viewings of the poem, or how much guidance you had in understanding the poem.
- Wrap up your thoughts with a conclusion that is NOT a restatement of the thesis.
- Use pre-writing tools to help you plan (T-chart; web; mini-outline).
- Proofread.
- Complete the rubric below as a self-assessment before turning in your assignment.

Thesis Statement	Lacking	Needs Improvement	Satisfactory	Excellent
Support for key points (details)	Lacking	Needs Improvement	Satisfactory	Excellent
Transition of ideas	Lacking	Needs Improvement	Satisfactory	Excellent
Conclusion	Lacking	Needs Improvement	Satisfactory	Excellent

Strengths of this essay: _____

Areas for improvement: _____

LESSON 10: GRAMMAR POWER

I. OVERVIEW OF THE LESSON

"Grammar is a piano I play by ear. All I know about grammar is its power."

Joan Didion

Student analyze sentence structure using 4-level analysis and demonstrate command through application from the literature.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze sentence structure and grammar through a 4-Level Analysis
- To demonstrate command of grammar and usage through application

III. COMMON CORE STANDARDS

- RL: 10
RI: 4
SL: 1,
L: 1,2,3

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Paired collaboration on 4-Level Analysis handout
- Independent sentence search and analysis

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- White board, chart paper, or projected copy 4-Level handout
- Handouts:
 - 4-Level Analysis
 - 4-Level Analysis — Teacher Reference

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Note to Teacher: This whole-to-part grammar model works well with sentences pulled from the literature. Depending on the abilities of the students, grammar lessons may require some large and small group instruction, which is not included in this unit.

- a. Distribute copies of the 4-Level Analysis handout or, where computers are available, a Smartboard notebook file allows students interactive manipulation of the labels for each level.
- b. Allow students time to complete as many of the levels as possible; pair and share for additional discussion, and then return to full group to share answers and discuss.
- c. Students will find a sentence from literature, either from their independent reading or an assigned reading, that they will analyze using the 4-level model. Differentiation is inherent, based on choice, but encourage students to stretch their learning through their choice of sentence.
- d. The teacher will circulate to assist as needed. Once students have completed their own analysis, use the discussion questions to foster whole group learning.
- e. Discussion Questions
 - What new grammar knowledge did you acquire from your sentence?
 - How would you improve your sentence choice in the future?
 - How could you adapt your sentence to make it more/less difficult to analyze?

VIII. HOMEWORK

- Continue reading *Robinson Crusoe*.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Students may include their sentences in an online sharing format (Google Docs, wiki, blog, or online learning suite) to provide a database for center activities or small group grammar instruction.
- Students may diagram their sentence for greater analysis.
- Interactive white board templates work well with the 4-Level Analysis, as students can drag and drop the parts of the model. It can then become a center activity where students work independently and can check their work against an answer key. Individual or small group meetings with the teacher can be scheduled to clear up any questions.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:10.1 4-Level Analysis
- Handout 6_7:10.2 4-Level Analysis – Teacher Reference

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Handout 6_7:10.1

Four-Level Analysis Worksheet

Name:

Date:

Complete a four-level analysis of the following sentence:

In my country we go to prison first and then become President.

SENTENCE:

PARTS OF SPEECH:

**PARTS OF THE
SENTENCE:**

PHRASES:

CLAUSES:

Thompson, M.C. (2012) The Magic Lens, Vol. 1, 3rd Edition. Unionville, NY: Royal Fireworks Publishing Co., Inc.. Used with permission.

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Handout 6_7:10.2**Four-Level Analysis Worksheet**

Name: _____ **Teacher Example**

Date: _____

Complete a four-level analysis of the following sentence:

In my country we go to prison first and then become President.

prep adj noun pron v prep noun adv conj adv verb noun

Parts of Speech:

[subject][-----predicate (compound verb)-----][direct object]

Parts of the

Sentence:

[-----PP-----] [-----PP-----]

[-----One independent clause; simple, declarative sentence-----]

Phrases:

Thompson, M.C. (2012) The Magic Lens, Vol. 1, 3rd Edition. Unionville, NY: Royal Fireworks Publishing Co., Inc.. Used with permission.

LESSON 11: WRITING A *ROBINSON CRUSOE*-STYLE JOURNAL ENTRY

I. OVERVIEW OF THE LESSON

"There is nothing to writing. All you do is sit down at a typewriter and bleed."

Ernest Hemingway

Students brainstorm ideas for possible topics, try their hand at writing a narrative in this style, then participate in reflection and peer editing.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To write a narrative in the journal style employed in the novel Robinson Crusoe
- To demonstrate knowledge of Standard English conventions
- To actively participate in a literacy community as a writer and editor

III. COMMON CORE STANDARDS

- RL: 3,5,6,10
W: 3,4,5,6,10
SL: 1
L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Individual writing
- Collaborative setting for peer edits

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Access to a computer for word processing
- Copy of Robinson Crusoe
- Handouts:
 - Journal Entry Assignment Sheet
 - Editing Checklist

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Distribute the journal entry assignment, allowing time for students to read it and ask questions.
- b. Brainstorm possible topics for the narrative portion, focusing students on small events in life: a tedious chore they had to do; a plane ride sitting next to a crying

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baby; sitting by the creek on a fall day; a middle school lunch period; etc. Encourage descriptive word choices so that a reader gets a picture of the experience.

- c. The first 45 minutes will be spent on individual writing. Once students have completed their narratives, they will proofread and find a peer editor. Each student will edit at least one other piece of writing, in addition to his/her own, using the Editing Checklist.
- d. This assignment may be completed as a writing workshop assignment so that time is allotted for a writing conference with the teacher.
- e. Discussion Questions
 - What are some enhanced word choices that you made in your writing?
 - How does your reflection paragraph align with the experience about which you wrote?
 - Why is it beneficial to collaborate with others before finalizing a piece of writing?

VIII. HOMEWORK

- Continue reading *Robinson Crusoe*.
- If students have not had enough time to finalize the reflective piece of writing, it can be assigned as homework.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Students may choose to include this piece of writing on their blogs in order to reach a greater audience.
- Editing features, such as inserting comments and tracking changes, may be introduced and then used by students.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:11.1 Journal Assignment Sheet
- Handout 6_7:11.2 Editing Checklist

Handout 6_7:11.1

Journal Entry Assignment

The character Robinson Crusoe uses a journal to document his time and work on the island. Journal writing also seems to serve as a way to keep his mind sharp through a long period of isolation. In this excerpt, Crusoe is recovering after "an ague."

But to return to my Journal.

June 28.

Having been somewhat refreshed with the sleep I had had, and the fit being entirely off, I got up; and though the fright and terror of my dream was very great, yet I considered that the fit of the ague would return again the next day, and now was my time to get something to refresh and support myself when I should be ill; and the first thing I did, I filled a large square case-bottle with water, and set it upon my table, in reach of my bed; and to take off the chill or aguish disposition of the water, I put about a quarter of a pint of rum into it, and mixed them together. Then I got me a piece of the goat's flesh and broiled it on the coals, but could eat very little. I walked about, but was very weak, and withal very sad and heavy-hearted under a sense of my miserable condition, dreading, the return of my distemper the next day. At night I made my supper of three of the turtle's eggs, which I roasted in the ashes, and ate, as we call it, in the shell, and this was the first bit of meat I had ever asked God's blessing to, that I could remember, in my whole life. After I had eaten I tried to walk, but found myself so weak that I could hardly carry a gun, for I never went out without that; so I went but a little way, and sat down upon the ground, looking out upon the sea, which was just before me, and very calm and smooth. As I sat here some such thoughts as these occurred to me: What is this earth and sea, of which I have seen so much? Whence is it produced? And what am I, and all the other creatures wild and tame, human and brutal? Whence are we? Sure we are all made by some secret Power, who formed the earth and sea, the air and sky. And who is that? Then it followed most naturally, it is God that has made all. Well, but then it came on strangely, if God has made all these things, He guides and governs them all, and all things that concern them; for the Power that could make all things must certainly have power to guide and direct them. If so, nothing can happen in the great circuit of His works, either without His knowledge or appointment.

– excerpt from Robinson Crusoe at <http://www.gutenberg.org/ebooks/521>

Crusoe writes of a rather mundane experience (being sick) and then shares his thoughts at the time (Where do we come from, and what is the meaning of life?). Your journal entry will be written in a similar fashion.

- In the first part, you will write a journal entry about an experience, using narrative form. To conclude the piece, include a paragraph that expresses your feelings and/or reaction to the event, using a reflective tone.
- You will have approximately 45 minutes to write the entry, and the remaining 45 minutes will be for peer editing and finalizing the piece of writing.
- Use the editing checklist to give meaningful feedback to fellow writers.

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Handout 6_7:11.2

Editing Checklist

Name: _____

Date: _____

Peer Editor: _____

	Self-Edit List corrections made	Peer-Edit List corrections made
Organization: There is a clear beginning, middle, and end to this piece of writing.		
Conventions I: I have read the paper aloud to check the grammar, usage, and sentence structure.		
Conventions II: I have read the paper again to check for capitalization, spelling, and punctuation errors.		
Word Choice: I have looked for overused words, the use of strong verbs, and the use of quality descriptions.		
Transitions: The writing flows well from the narrative paragraph(s) to the reflective paragraph(s).		

LESSON 12: CREATIVE PROBLEM SOLVING – EXPLORING THE TOPIC OF ISOLATION

I. OVERVIEW OF THE LESSON

"If isolation tempers the strong, it is the stumbling-block of the uncertain."

Paul Cezanne

Students develop critical, creative, and problem solving skills using the CPS model.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To develop critical, creative, and problem-solving skills using the Creative Problem Solving (CPS) model

Note to Teacher: The writing assignment on isolation might be enhanced by having students read 2-3 articles online about the impact of isolation on the brain, on life span, etc. This would provide an important psychological and health connection on the subject and provide young students a better perspective on the topic under conditions less adverse than Crusoe's or Mandela's.

III. COMMON CORE STANDARDS

- RL:2,3
RI:7,10
W: 2,4,5,7,8,9,10
SL: 1,2,4,5,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Collaborative groups of 4 students

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Topic prompt — posted in the classroom or copies for groups
- Student access to computers
- Handouts:
- Creative Problem-Solving Handout

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. The teacher will guide the process and provide timelines to keep the lesson moving forward. Students may use the problem-solving handout to help them focus the work.
- b. **Prompt:** In the novel *Robinson Crusoe*, the protagonist deals with extreme isolation for an extended period of time. In the excerpts we read from Nelson Mandela's autobiography, he used strategies to ward off isolation during his imprisonment. Explore the topic of isolation in modern culture and follow the problem-solving model to determine possible challenges, an underlying problem, potential solutions for the problem, a best solution, and an action plan that could be implemented based on that solution.
- c. During the second class period, student groups will share their best solutions in a 2–3 minute presentation to the class.
- d. Discussion Questions
 - Which step of the process proved to be most challenging for your group? Which was most fluid?
 - Predict the viability of your final solution and elaborate on that prediction.

VIII. HOMEWORK

- At this point, students will be close to completing their reading of *Robinson Crusoe*. Homework is to compile a list of five key scenes in the novel and justify why they are important to the overall novel.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- There are several national programs that use the Creative Problem-Solving model as academic/creative competitions. The following are two of these programs. Visit their websites for additional information.
- Future Problem Solving — <http://www.fpspi.org/>
- Destination Imagination — <http://www.idodi.org/>
- Topics can be linked to any subject area and/or current event topics.
- Access to computers for groups whose presentations require it

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:12.1 Creative Problem Solving Handout

Handout 6_7:12.1

Creative Problem Solving Model

Step 1

- Brainstorm a list of problems related to isolation. Think of examples and illustrations.
- No wrong answers! Stay open to all ideas.

Step 2

- Narrow the problem to determine the best three.
- From those three, find the very best challenge that affects isolation and redefine the problem using a statement or question that encompasses your best problem.

Step 3

- Brainstorm many possible solutions to the problem of isolation.
- Think about flexibility in your solutions.
- Avoid solutions that may cause harm to others.

Step 4

- Create a comprehensive solution, given your ideas for overcoming isolation.
- Consider "Four I's" when creating a plan of action:

Interest	Is your team interested in this best solution?
Impact	Does this solution have an impact on the overall topic?
Influence	Will the solution have a significant influence on the topic?
Imagination	Is your imagination sparked by this plan?

Step 5

- Develop an original plan that will be convincing enough to "sell" your best solution.
- Explain what the solution will do to address the problem; who will make it happen; how will it be carried out; and why will the solution work.
- Consider the impact the solution will have on the problem and how it will address the needs of the people.
- Elaborate your plan. Create a short presentation in a format that can be shared with others: letter, multi-media presentation, committee report, email, newspaper article, etc.

LESSON 13: THE CONCEPT OF POWER

I. OVERVIEW OF THE LESSON

"Power is not alluring to pure minds."

Thomas Jefferson

Students link concept generalizations to poetry using a Socratic Seminar format.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To informally assess student progress in understanding the concept of power
- To effectively communicate in a Socratic Seminar format

III. COMMON CORE STANDARDS

- RL: 1,2,4,5,6,9,10
- SL: 1,2,3,4,6
- L: 4,5

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Large group Socratic seminar arrangement, following established guidelines:
- Arrange chairs in a circle.
- No sidebar discussions.
- Everyone has the opportunity to speak.
- No one speaks over anyone else.
- All inferences and comments are supported by textual evidence.

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Poem "If" by Rudyard Kipling. Attached and available in Public Domain online at:

http://www.everypoet.com/archive/poetry/Rudyard_Kipling/kipling_if.htm

- Generalizations About Power from Lesson 2 — Posted in classroom
 - Power is always present in individuals and social groups.
 - Power may be used for good or evil.
 - Power may be desirable by people or groups to allow for open inquiry and choice.
 - Power may be sustained, transferred, or uprooted.

- Handouts:
 - Reasoning Rubric

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Students will read the poem individually, followed by a choral or oral reading.
- b. Discuss any words or phrases that pose difficulty.
- c. Use the discussion questions to guide the seminar; adjust as necessary.
- d. Discussion Questions to be used as a seminar guide for this lesson:
 - What judgment would you make about Kipling's idea of power, based on the poem "If"?
 - How do his ideas relate to our generalizations about power? (Students may be asked to each choose one generalization and relate it to the poem.)
 - What connections do you make between this poem and other literature selections that we have read?
 - What ideas from the poem "If" relate to today's quote by Thomas Jefferson: "Power is not alluring to pure minds."

VIII. HOMEWORK

- Devise a personal plan to finish your reading of Robinson Crusoe within the next few days.
- Continue reading Robinson Crusoe.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Find other poems that relate to the concept of power.
- Memorize a poem and share it during a class "Poetry Coffeehouse" or similar event.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:13.1 "If" by Rudyard Kipling
- Handout 6_7:13.2 Reasoning Rubric

Note to Teacher: The reasoning rubric attached to this lesson may be employed to help you gauge student progress in thinking, in making connections, and in understanding the concept of power. Based on the results, you may choose to revisit certain generalizations about power in order to solidify student conceptual development.

Handout 6_7:13.1

"If" Poem by Rudyard Kipling

"If"

If you can keep your head when all about you
Are losing theirs and blaming it on you;
If you can trust yourself when all men doubt you,
But make allowance for their doubting too;
If you can wait and not be tired by waiting,
Or, being lied about, don't deal in lies,
Or, being hated, don't give way to hating,
And yet don't look too good, nor talk too wise;

If you can dream—and not make dreams your master;
If you can think—and not make thoughts your aim;
If you can meet with triumph and disaster
And treat those two imposters just the same;
If you can bear to hear the truth you've spoken
Twisted by knaves to make a trap for fools,
Or watch the things you gave your life to broken,
And stoop and build 'em up with wornout tools;

If you can make one heap of all your winnings
And risk it on one turn of pitch-and-toss,
And lose, and start again at your beginnings
And never breath a word about your loss;
If you can force your heart and nerve and sinew
To serve your turn long after they are gone,
And so hold on when there is nothing in you
Except the Will which says to them: "Hold on";

If you can talk with crowds and keep your virtue,
Or walk with kings - nor lose the common touch;
If neither foes nor loving friends can hurt you;
If all men count with you, but none too much;
If you can fill the unforgiving minute
With sixty seconds' worth of distance run—
Yours is the Earth and everything that's in it,
And—which is more—you'll be a Man my son!

– Rudyard Kipling

Poem is in public domain, it can be viewed here:

http://www.everypoet.com/archive/poetry/Rudyard_Kipling/kipling_if.htm

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Handout 6_7:13.2 Reasoning Rubric

4	3	2	1
Understands questions and formulates an original response	Responds to questions without any prompting	May have read text but shows limited preparation	Comments lack logic
Cites textual support	Some textual reflection but not mastery	May overlook important points, leading to faulty logic	Says no more than, "I agree."
Relates to other readings and others' ideas	Limited connections with others' ideas	Minor points made, but missing main concept	Ignores previous comments and/or discussion direction
Provides insightful comments	Somewhat relates own ideas to other readings	Opinions have no textual support	Uses offhand comments to avoid deep thinking
Inferences are well-developed	Under-developed inferences	Difficulty formulating comments	Does not make inferences

LESSON 14: TELEPLAY – “THE MONSTERS ARE DUE ON MAPLE STREET”

I. OVERVIEW OF THE LESSON

"The tools of conquest do not necessarily come with bombs and explosions and fallout. There are weapons that are simply thoughts, attitudes, prejudices—to be found only in the minds of men."

Rod Serling (from "The Monsters Are Due on Maple Street")

Students will read scripts in preparation for writing their own scripts for scenes from *Robinson Crusoe*. Students will compare different genres with a similar theme.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To continue to develop an understanding of the concept of power
- To compare different genres with a similar theme

III. COMMON CORE STANDARDS

- RL: 1,2,3,5,6,7,9,10
SL: 1,2,6
L: 4

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Large group reading or smaller groups, allowing for all students to have a part to read

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Play "The Monsters Are Due on Maple Street" by Rod Serling. As of this writing, this teleplay is available in the Grade 7 Holt Literature and Language Arts textbook, which many Indiana schools have adopted. Versions of the play can be found online, although it is not public domain.
- Handouts:
 - "Poem 435—Much Madness Is Divinest Sense" by Emily Dickinson. Attached or available online in the Public Domain at: <http://www.bartleby.com/113/1011.html>

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Ask students if they have ever seen an episode of the original television show "The Twilight Zone." Explain that this play is an episode from the first season of the show, originally airing in 1960 on the heels of "McCarthyism" and general anti-communist sentiment.
- b. Assign parts to students, including that of a narrator who will read the stage directions, which are critical to the play.
- c. Prior to reading, set the focus:
 - The play offers connections to the unit topic of Power of the Mind
 - The format of the teleplay will be used as students write their own scripts for scenes from Robinson Crusoe.
- d. Read the teleplay.
- e. Read the poem "Much Madness Is Divinest Sense" by Emily Dickinson and draw parallels to the play.
- f. Discussion Questions
 - Dictionary.com defines McCarthyism as "the practices of making accusations of disloyalty, especially of pro-Communist activity, in many instances unsupported by proof or based on slight, doubtful, or irrelevant evidence." How does this teleplay reflect that sentiment?
 - Where in the text can you cite examples of prejudice?
 - How does this play relate to our generalizations about power?
 - What parallels can you draw between Emily Dickinson's "Poem 435— Much Madness Is Divinest Sense" and "The Monsters Are Due on Maple Street"?
 - What aspects of power are addressed in the teleplay? In the poem?
 - To what extent do both readings see dangers in the use and abuse of power?
 - Which reading is more effective in its commentary on the concept of power? Why do you think so?

VIII. HOMEWORK

- Continue with your plan to finish reading Robinson Crusoe.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Explore additional information about "The Monsters Are Due on Maple Street" through these website links.
 - Internet Movie Database — The Twilight Zone (The Monsters Are Due on Maple Street)

<http://www.imdb.com/title/tt0734664/>

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- Images from "The Monsters Are Due on Maple Street"

<http://images.google.com/images?q=monsters+are+due+on+maple+street>

- Locate a copy of the original half-hour episode of "The Monsters Are Due on Maple Street" and compare viewing of the show to reading the script.
- Social Studies (Anti-Communism, McCarthyism, prejudice and discrimination)

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:14.1 Poem 435 – Much Madness is Divinest Sense by Emily Dickinson

Handout 6_7:14.1

Poem 435 — “Much Madness is Divinest Sense” Poem by Emily Dickinson

“Much Madness is Divinest Sense”

Much madness is divinest sense
To a discerning eye;
Much sense the starkest madness.
’Tis the majority
In this, as all, prevails.
Assent, and you are sane;
Demur,—you’re straightway dangerous,
And handled with a chain.

– Emily Dickinson

Poem is in public domain, it can be viewed here:

<http://www.bartleby.com/113/1011.html>

Key Points from the poem to relate to “The Monsters Are Due on Maple Street”

- Madness can be perceived as sanity, depending on the point of view
("discerning eye")
- If everyone believes something, it must be considered as truth
("’Tis the majority")
- Agree with popular opinion—you’re sane.
("Assent")
- Disagree—you’re dangerous.
("Demur")

LESSON 15: PLOT SUMMARY – *ROBINSON CRUSOE*

I. OVERVIEW OF THE LESSON

"Gilligan's Island is wherever you want it to be in your mind."

Bob Denver (The original Gilligan)

Students summarize plot by identifying key scenes.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To summarize the plot of *Robinson Crusoe* by identifying key scenes from the novel

III. COMMON CORE STANDARDS

- RL: 2,3,5
W: 9
SL: 1

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Small group for brainstorming
- Large group for sharing

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Copy of *Robinson Crusoe* for each student
- Chart paper or Interactive Whiteboard
- Handouts:
- Timeline Template

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. In small groups, have students brainstorm 7-8 scenes that best summarize the novel.
- b. Each group should write them in chronological order on chart paper and post them.
- c. As a large group, come to consensus on the events that best depict the essence of the novel's plot. These will be the scenes that will be used in the culminating project for the novel—the screenplay (Lesson 16)

Teacher Note: Ideally, there should be enough scenes so that each group will be able to work on a different one. By compiling all of the scenes in order, the final presentation will summarize the book.

- d. Assign screenplay project groups of 3-4 students, or allow students the choice in grouping, if appropriate.
- e. Scene assignment may be made through a random drawing, teacher assignment, or student choice of scenes, whichever works best with the particular class.
- f. Discussion Questions
 - What factors entered into your choice of scenes?
 - What made it difficult to narrow your choices to 7–8 scenes?

VIII. HOMEWORK

- Re-read the novel scene that your group was assigned.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Watch excerpts from the movie *Castaway* which depicts character changes throughout the scenes.
- Use of interactive white board with projector, if available

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:15.1 Timeline Template

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Handout 6_7:15.1

Name: _____

Timeline Template

Date: _____

Scene 1	
Scene 2	
Scene 3	
Scene 4	
Scene 5	
Scene 6	
Scene 7	
Scene 8	
Scene 9	

LESSON 16: LET'S CREATE A SCENE: WRITING AND PERFORMING A SCREENPLAY

I. OVERVIEW OF THE LESSON

"With any part you play, there is a certain amount of yourself in it. There has to be, otherwise it's just not acting. It's lying."

Johnny Depp

Students analyze character, write a script, and develop multimedia skill in developing a multi-media project for *Robinson Crusoe*.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To develop multimedia skill
- To compare different genres with a similar theme
- To develop script writing skills

III. COMMON CORE STANDARDS

- RL: 3,5
W: 3,4,6,9,10
SL: 1,5,6
L: 1,3,6

IV. INSTRUCTIONAL TIME NEEDED

- Multiple days will be necessary for this project—a total of seven 45-minute class periods
- Two 45-minute class periods — script writing
- One 45-minute class period — practice and costumes/props
- Two 45-minute class periods — filming/editing
- One 45-minute class period — Presentation of the final project

V. GROUPING ARRANGEMENTS

- Small group project

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Copy of *Robinson Crusoe* for each student
- Paper, markers, scissors, glue, etc. (for Phase 2 costume/prop building)
- Computer access for the duration of the project

- Digital cameras
- Movie-making software
- Handouts:
 - Screenplay Rubric
 - Scene Review Chart

Note to Teacher: *If technology for the filming and presentation portion of this lesson is not available, the plays may be presented live.*

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Note to Teacher: *The following time frames are fluid; students will move from one phase to the next as they complete each one. The teacher should have equipment available in advance.*

a. Phase 1: Script Writing

Two 45-minute class periods or one 90-minute block

- Distribute copies of the Screenplay Rubric, which will be used as the assessment for this project.
- Students will reference the novel and complete a script with appropriate dialogue, stage directions, location preferences, etc.
- Remind students that group participants will have to take on other roles: actor, director, cameraman, producer, etc. Acting parts in this screenplay adaptation are fairly limited.
- Completed scene is limited to no more than 4 minutes of video time.
- Meet with each group during the process to determine progress toward task completion and to answer questions.
- Perform a self-assessment of progress, using the Screenplay Rubric.

Homework: Bring in any props or costumes needed for the play.

b. Phase 2: Practice and Costume/Prop Building

One 45-minute class period

- If additional rooms, hallways, corners, or closets are available, allow students to practice in those locations. Consider having parent volunteers available for this phase to monitor students working in alternative settings.
- Teacher will meet with each group again to determine progress and to answer questions.
- Perform a self-assessment of progress, using the Screenplay Rubric.

Homework: Bring in any props or costumes needed for the play.

c. Phase 3: Filming and Editing

Two 45-minute class periods or one 90-minute block

- Allow students to film in alternative locations, including outside as weather permits. Consider having parent volunteers available for this phase to monitor students filming in alternative settings.
- Editing and production techniques vary from program to program, but some students find the software fairly intuitive. Undoubtedly, there will be a student who will shine as the "tech expert" on video editing days.
- Begin the video with a title screen and run credits at the end of the video.
- Perform a self-assessment using the Screenplay Rubric.

Homework Note: *Technology is fickle, and students may need additional time to complete editing. Use of before or after school times, working lunches, and study periods may be necessary to tie up loose ends. Those who have the resources available at home may complete the editing as homework.*

d. Phase 4: Presentation

One 45-minute class period

- Conduct the viewing lesson where there is access to a computer connected to a projector.
- View the scenes in chronological order to serve as a novel summary.
- Students will complete the Scene Review Chart while waiting for the next scene to be set up for presentation.
- The Scene Review Chart can be cut into strips and shared with the group responsible for each scene.

e. Discussion Questions

- How did the screenplay scenes maintain the integrity of the text?
- What techniques did teams employ to produce a concise film version of their scenes?
- How would you rate the overall experience of writing and producing a screenplay?
- What parallels can you draw between your screenplay and the one we read in class: "The Monsters Are Due on Maple Street"?
- What would you change to improve your product?

VIII. HOMEWORK

- Listed individually for each phase of the lesson.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Combine each of the individual scenes into one video: *Robinson Crusoe: The Movie*.

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- If your school has video announcements, ask to run a scene after the announcements one day.
- Students can place their scene on their blogs.
- Conduct an Arts and Film night where students share media projects they have completed throughout the year. Invite the community.
- Art, Drama
- Digital camera use; Audio and video downloading and editing; Presentation media

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:16.1 Screenplay Rubric
- Handout 6_7:16.2 Scene Review Chart

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Handout 6_7:16.1

Name: _____

Screenplay Rubric

Date: _____

	4	3	2	1
Adaptation of a Novel to a Screenplay	Script maintains the integrity of the original text	Script makes some connections to the text	Script has limited connection to the text	Script veers off course with little or no regard for the text
Participation and Preparation*	Student is highly effective and/or takes a leadership role within the group in all phases of the project	Student is effective in some, but not all, phases of the project; Effort is noted in most cases.	Student shows limited interest in and/or participation in the project; Student had to be redirected by teacher or group members	Student works ineffectively or does not participate within the group; Shows little or no effort, even after redirection
Production	Excellent performance; crowd-pleasing; production was easy to see, hear, and understand	Good performance; kept the audience's attention; aspects of the production may have been improved upon	Meets the expectations in a minimal fashion; production lacked clarity and/or focus	Does not meet minimum standards; production lacks clarity and focus
Requirements	Four minutes in length; props and costumes used; completed in the allotted time frame; title and credits included	Goes above the 4-min. allotment; some props and costumes; time used wisely; may have forgotten to include title or credits	Lack of attention to time—too far below or above 4 min.; limited props and costumes; forgot to include title and credits	Did not meet any of the requirements set forth during class.

***This category will be scored individually for each student in the group.**

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Handout 6_7:16.2

Name: _____

Scene Review Chart

Date: _____

While each team is loading their video, please complete the review for the previous team:

	Thumbs up on this part of the video:	One suggestion for improvement:
Scene 1		
Scene 2		
Scene 3		
Scene 4		
Scene 5		
Scene 6		
Scene 7		
Scene 8		
Scene 9		

LESSON 17: POWERFUL PERSUASIVE TOOLS

I. OVERVIEW OF THE LESSON

"Persuasion is often more effectual than force."

Aesop

Students are introduced to the three pillars of persuasion and how the Hamburger Model can be used to write persuasively.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To develop understanding of three pillars of persuasion—pathos, logos, ethos—and distinguish them in persuasive writing samples
- To determine organizational features of persuasive writing, using the Hamburger Model

III. COMMON CORE STANDARDS

- W: 1,5,9
SL: 1,2,3

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Large group presentation
- Small groups for essay analysis

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Several different persuasive essays: multiple copies each of letters to the editor, 6+1 Writing Trait examples, former students' essays (names removed), etc.
- Handouts:
 - Presentation on Pillars of Persuasion
 - Hamburger Model

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Show the Pillars of Persuasion presentation to begin the discussion of strategies used in persuasive writing and/or speaking: logos, pathos, ethos. Powerpoint presentation is converted here to a student handout which could be used to augment a presentation or instead of a presentation.

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- b. Encourage students to consider advertisements (print, television, radio) that use logos, pathos, and/or ethos. Allow time to share those ideas.
- c. Show the Hamburger Model for organizing persuasive writing and focus on its features.
- d. Divide students into groups of 4-5 and give each group a different piece of persuasive writing to analyze.
- e. Students will work backwards by reading the essay first and then dissecting it into the parts outlined in the Hamburger Model.
- f. Students will look for examples of pathos, logos, and ethos in the writing.
- g. Share findings with the whole group.
- h. Discussion Questions
 - How do politicians and other public speakers use the techniques of pathos, logos, and ethos?
 - Where else might these strategies be used?
 - What parts of the Hamburger Model, if any, were not included in the piece of writing you analyzed?
 - On a scale of 1 to 4, with 4 being highly effective, how would you rank the persuasion essay you read? Why?

VIII. HOMEWORK

- Brainstorm a list of possible items or privileges that you would like your parents to allow you to have. Consider how you might use pathos, logos, and ethos to persuade them to grant you the privilege. Bring your ideas to class tomorrow.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Analyze various advertisements, print, or other media; for examples of pathos, logos, and ethos.
- Social Studies (Greek Philosophers)
- Presentation media

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:17.1 The Art of Persuasion Handout
- Handout 6_7:17.2 Hamburger Model

Handout 6_7:17.1

The Art of Persuasion Handout

The Art of Persuasion or How to Win an Argument

By Monica Plantan, *The Power of the Mind* (2013)

Techniques of the Greeks - The "pillars" of persuasion

- Logos - the root of logic. The claim is back with...
 - Statistics
 - Definitions
 - Expert opinions
 - Sound reasoning
 - Historical perspective
- Pathos - the root of sympathy. The persuasive writer...
 - Uses vivid language
 - Suggests connotative meanings of words
 - Describes feelings
 - Evokes emotion
 - Compels audience to act
- Ethos - the root of ethics. The author appears to be...
 - Trustworthy
 - Reliable
 - Sincere
 - Accurate (Correct grammar, punctuation, and spelling pays off here!)

Persuasive Writing Organization

- Introduction
 - Grabs reader attention
 - States the claim
- Body
 - Reasons
 - Supporting evidence
 - Multiple paragraphs with new paragraph for each reason
- Conclusion
 - Restates the claim
 - May include a call to action
- Plan and Pre-write using The Hamburger Model

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Handout 6_7:17.2
Hamburger Model

Name: _____

Date: _____

Hamburger Model for Persuasive Writing

The diagram illustrates the Hamburger Model for Persuasive Writing. It consists of a top oval labeled "Introduction" with the instruction "(Give your opinion or point of view)" and two horizontal lines for writing. Below this are three circles, each labeled "Reason", each containing three horizontal lines for writing. These three circles are connected by lines to a bottom oval labeled "Conclusion", which contains two horizontal lines for writing.

Introduction
(Give your opinion or point of view)

Reason

Reason

Reason

Conclusion

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LESSON 18: WRITING WORKSHOP – PERSUASION

I. OVERVIEW OF THE LESSON

"Character may almost be called the most effective means of persuasion."

Aristotle

Students write persuasive letters to parents using the Hamburger Model as a writing guide.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To write a persuasive essay in the form of a letter to parents that includes a thesis, supporting evidence, counterargument, and a conclusion
- To apply knowledge of English language conventions in writing

III. COMMON CORE STANDARDS

- RI:1,7,8,10
- W: 1,4,5,6,7,8,9,10
- SL: 1,3
- L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED

- Four 45-minute class periods

V. GROUPING ARRANGEMENTS

- Fluid grouping from one phase to the next
- Individual writing
- Peer editing
- Individual teacher conference time

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Computers with Internet access
- Handouts:
- Letter to Parents
- Hamburger Model
- Writing Rubric
- Persuasive Essay Analyzer

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

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a. Phase 1: Research

45 minutes

- As a follow up on the homework assignment, make a list of students' ideas for privileges or items that they would like to have.
- Explain that they will be writing persuasive letters to their parents in an effort to acquire one privilege or item from their list. They will use the Hamburger Model for organizing their writing.
- Distribute copies of the Hamburger Model and the Writing Rubric.
- Students will have Internet access available to conduct any research (logos) that may be relevant for their claim.
- Provide examples of possible research topics. For example, a student who is lobbying for a dog may check the Humane Society website to find out how many local dogs are currently without homes.
- The teacher will circulate among students to answer questions.
- Before the end of the period, distribute the parent letter and assign their homework.

Homework:

- Students will take the letter home to their parents and inform them of their persuasive claim. They are to obtain their parents' counterarguments for use in the next phase of the writing workshop. It might be fun for the students to realize that this is parent homework.
- Students should complete any additional research necessary based on counterarguments from their parents.

b. Phase 2: Pre-Writing & Rough

45 minutes

- With their parents' counterargument(s) ready to go, students will use the Hamburger Model to organize and pre-write their letters.
- Provide additional Internet research time, as needed, and encourage students to couple their research points with emotional word choice (pathos) in the letter.
- Provide students with a copy of the rubric to be used as an evaluative tool.
- The teacher will meet one-on-one with each student at least once during the workshop (can be spread out over Phases 2, 3, and 4) to determine progress and provide assistance in the writing process.
- An appointment system works well so that students can have questions/concerns ready for their meeting time.
- Students may need a refresher on how to format a letter.
- Encourage students to acknowledge the source of their findings within the letter.
For example: "According to research by the American Medical Association. . ."

Homework: Complete the rough of your letter and be ready for peer editing during the next phase of the lesson.

c. Phase 3: Editing and Revising

45 minutes

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- Set up a computer round robin, or have students exchange hard copies of their letters for peer editing.
- Distribute copies of the Peer Editing Checklist for students to use during each peer edit.
- Encourage students to check for the persuasive elements as well as word choice, conventions, and transitions.
- The teacher will continue to meet individually with students to provide constructive feedback.

Homework: Revise your letter.

d. Phase 4: Final

45 minutes

- Students will make final adjustments on their writing and create final s of their letters.
- The teacher will meet with any students still requiring assistance.
- A copy of the letter will be submitted to the teacher for assessment, and students will deliver a second copy to their parents who will then sign off on the assignment.
- Use remaining class time for discussion questions regarding the persuasive writing process.

Homework: Deliver letters to parents and obtain parent signature.

e. Discussion Questions

- What persuasive technique (pathos, logos, or ethos) was most challenging for you?
- Share some examples of emotional language that you used in your letter.
- What data did you use to reinforce your claim?
- What new information did you add to your letter based on peer edits and/or teacher meeting time?
- Do you believe your parents' opinion may change based on your letter? Why or why not?
- Why?

VIII. HOMEWORK

- Listed individually for each phase of the lesson

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Have students research an issue of concern in the community and write persuasive letters to the editor of the local newspaper.
- Internet research, formatting letters with word-processing software

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X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:18.1 Letter to Parents
- Handout 6_7:18.2 Hamburger Model
- Handout 6_7:18.3 Writing Rubric
- Handout 6_7:18.4 Persuasive Essay Analyzer

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Handout 6_7:18.1

Letter to Parents

Dear Parents and Guardians,

Sixth grade students are currently working on persuasive writing. One challenge of this type of writing is anticipating the arguments of the "naysayers" (opposition or opposing side) and responding both appropriately and satisfactorily to those arguments.

Would you please provide assistance for this writing assignment? Since nearly every sixth grader would like to do or own something that has previously been denied, I have selected that parent-child discussion for this persuasive writing assignment. Your son or daughter is to choose the specific topic, and you have the opportunity to be the "naysayer." As preparation, he or she will ask you to list all of your reasons for opposition. A scenario might go something like this:

Student topic: I need/want a cell phone.

Parent objections: (borrowed from an actual parent)

1. You remain under adult supervision both at school and after school. In case of emergency, your parents can be reached by the supervising adult.
2. You can't use a cell phone during school hours, and that's exactly where all of your friends are during the day, anyway.
3. Matters can wait to be discussed at home in person with your parents.
4. Non-emergencies may be discussed on our secured home phone line.
5. A cell phone will add unnecessary responsibility to your already busy life.
6. 24/7 connectivity can be distracting and counter-productive.
7. Since 60–70% of communication is non-verbal and only 30–40% is verbal, cell phone use can dampen interpersonal skills and create misunderstanding.

I'm sure you'll agree, that's some realistic opposition! After your child has heard and brought your arguments to school, he/she will write a letter to you that is designed to persuade you by using the persuasive writing techniques we've discussed in class, and by addressing your objections. When finished, your son or daughter will show you the final letter. Your signature or an email to me will satisfy that requirement. A written response to your son or daughter is optional.

Thanks so much for your support in this assignment.

Sincerely,

December 16, 2013

Handout 6_7:18.2

Name: _____

Hamburger Model

Date: _____

Hamburger Model for Persuasive Writing

The diagram illustrates the Hamburger Model for Persuasive Writing. It consists of a large oval at the top labeled "Introduction" with the instruction "(Give your opinion or point of view)" and two horizontal lines for writing. Below this are three circles, each labeled "Reason", each containing three horizontal lines for writing. These three circles are connected by lines to a large oval at the bottom labeled "Conclusion", which contains two horizontal lines for writing.

Introduction
(Give your opinion or point of view)

Reason

Reason

Reason

Conclusion

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Handout 6_7:18.3

Name: _____

Persuasive Writing Rubric

Date: _____

	4	3	2	1
Thesis Statement or Claim	Forcefully and effectively serves persuasive purpose; thesis/claim is clearly stated with evidence of support to follow	Provides a persuasive purpose; thesis/claim is stated	Provides some outlook on the persuasive purpose; thesis/claim is unclear	Shows little attention to the persuasive purpose; thesis or claim is not evident
Organization	Uses clear, consistent organizational strategy with an introduction, support, and conclusion	Uses clear organizational strategy with occasional inconsistencies	Uses inconsistent organizational strategy	Shows lack of organizational strategy; writing is confusing
Elaboration (Logos, Pathos, Ethos)	Provides specific, well-elaborated support for the writer's position and addresses opposing viewpoint(s)	Provides elaborated support for the writer's position and stated thesis/claim	Provides some support, but with little elaboration to support the thesis or claim	Lacks support
Conventions (Grammar, Spelling, Punctuation, Capitalization)	Flow of paper is enhanced by skillful application of mechanics	Minimal errors; mechanics and spelling are typical for grade level; uses transitions to connect ideas smoothly	Frequent errors present, but content is readable; some transition of ideas	Serious errors makes reading and understanding difficult; no transitions

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Handout 6_7:18.4 Persuasive Essay Analyzer

Writer's Name _____ Date _____

Editor's Name _____

Persuasive Strategy and Organization	Evident: Yes or No	Indicate how the writer used this and cite an example from the writing
Introduction - grabs attention and states the claim or opinion		
Logos (statistics, definition, expert opinions, sound reasoning, historical perspective)		
Pathos (vivid language, meanings of words, feelings, evokes emotion)		
Ethos (appears trustworthy, reliable, sincere, accurate)		
Conclusion - restates claim and presents call to action		
Conventions (grammar, spelling, punctuation, capitalization)		

LESSON 19: SHORT STORY “THROUGH THE TUNNEL” BY DORIS LESSING

I. OVERVIEW OF THE LESSON

"Courage is resistance to fear, mastery of fear, not absence of fear."

Mark Twain

Students enhance vocabulary and use textual evidence in a Shared Inquiry Discussion.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To enhance vocabulary through deep analysis of words using a Vocabulary Map
- To analyze a short story using discussion
- To support one's own claims by citing textual evidence in a Shared Inquiry Discussion and to analyze the claims of others

III. COMMON CORE STANDARDS

- RL: 1,2,3,4,5,6,10
- SL: 1,4,6
- L: 4,5,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Small group — Vocabulary Map
- Individual — Short story reading
- Large group — Shared Inquiry discussion

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Copy of the short story "Through the Tunnel" by Doris Lessing. This short story is featured in the 6th grade First Semester Junior Great Books text. It is not available in the Public Domain or on the Internet.

Note to Teacher: This is a 12 page short story; if this is not available, another short story can be substituted in the place of this lesson. Select one which lends itself to the concept of Power of the Mind, to the use of the Vocabulary Map, and the Socratic Seminar technique. For further information on this technique, view a video at www.socraticseminars.com

- Dictionaries or online dictionaries
- Post-It notes
- Handouts:
 - Vocabulary Map

- Reasoning Rubric

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Pre-reading note about the author: Doris Lessing lived much of her life in South Africa. In an interesting connection to the unit readings on Nelson Mandela, Lessing's own anti-apartheid sentiments caused her to be banned from returning to Zimbabwe during the 1970's. Students can find more about her life at www.dorislessing.org

- The teacher will assign vocabulary words for students to analyze
 - Words from the story: contrition, supplication, promontory, incredulous
 - Groups of 2-3 students
 - Each small group will be given a word; words will be repeated
- Distribute copies of the Vocabulary Map. Students will analyze the words using the graphic organizer (Handout 6_7:19.1).
- Once students complete the webs, break into new groups to jigsaw the vocabulary discussions. Each sharing group should have a member representing each word.
- Set the tone background for reading the story by having students consider a time when they took a risk, overcame a fear, or met a challenge. Explain that the protagonist in this story, Jerry, does just that.
- As students read, have them use Post-It notes to tag any passages they would like clarified and passages where Jerry prepares to overcome his fear.
- After reading, conduct a Shared Inquiry discussion with guidelines similar to that of the Socratic Seminars:
 - Arrange chairs in a circle.
 - No side-bar discussions.
 - Everyone has the opportunity to speak.
 - No one speaks over anyone else.
 - All inferences and comments are supported by textual evidence.
- The teacher should begin by asking students if they need clarification on any words/passages. Then proceed with discussion questions in the next section. Remind students that textual proof for their claims must be cited.
- Encourage students to evaluate each others' statements and enter into collaborative dialogue about evidence presented from the short story.
- The teacher will use the Reasoning Rubric to assess student discussion.
- Discussion Questions
 - Why is the swim through the tunnel so important to Jerry?
 - Why doesn't Jerry tell his mother about the tunnel, his plan to swim through it, or the actual swim itself?
 - Why does Jerry want acceptance from the local boys?
 - Why does he no longer care about that same acceptance at the end of the story?
 - What is the theme of the story?
 - How does the theme relate to the unit topic, Power of the Mind?

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Write an original story with a protagonist that overcomes a fear, takes a risk, or faces a challenge.
- Research the cenotes (underwater sinkholes) of the Yucatan Peninsula and how they are similar to the tunnel in the story.
- Social Studies (Geography)
- Internet research

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

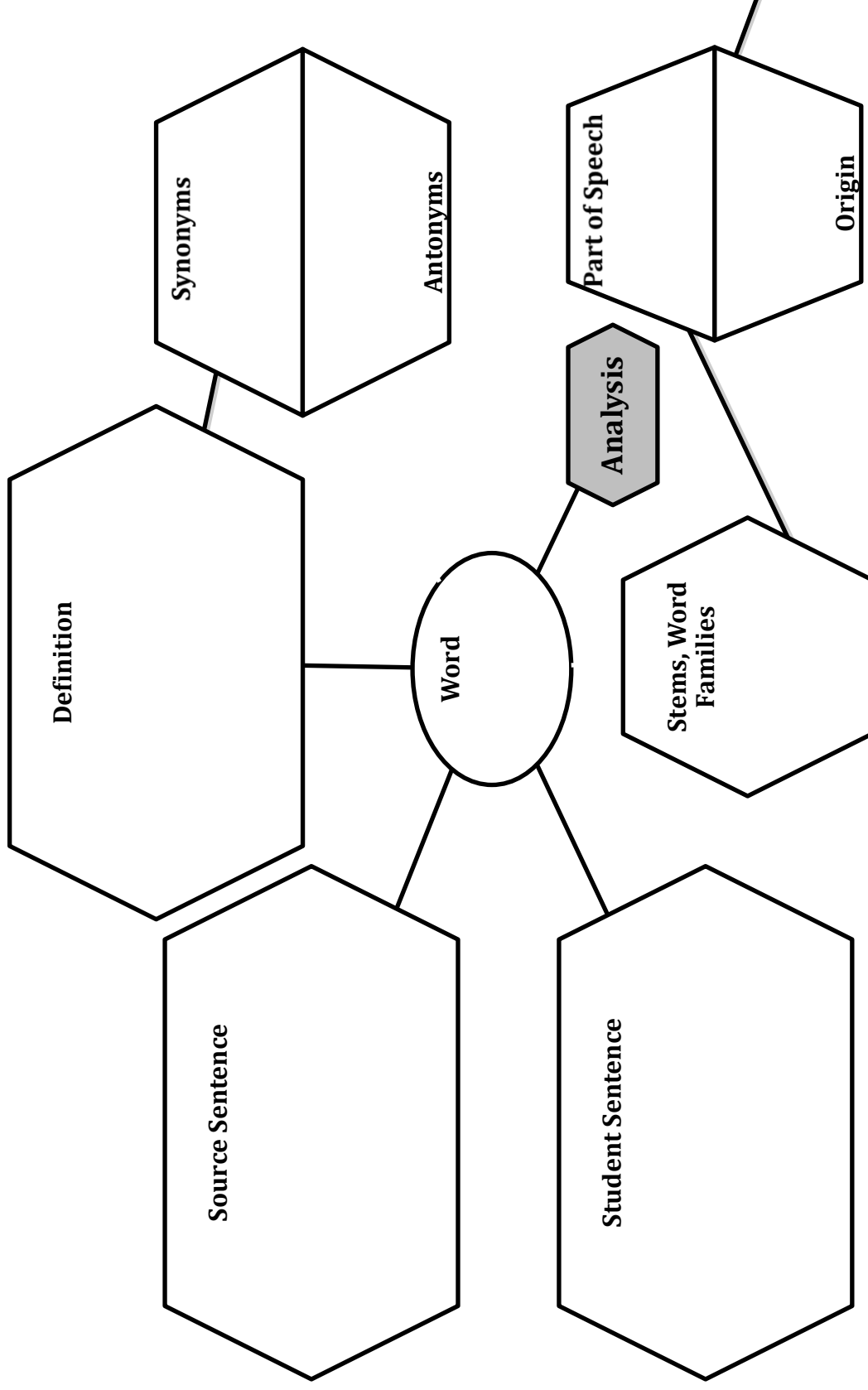
- Handout 6_7:19.1 Vocabulary Map
- Handout 6_7:19.2 Reasoning Rubric

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Handout 6_7:19.1

Vocabulary Map

Name _____



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Handout 6_7:19.2**Reasoning Rubric**

4	3	2	1
Understands questions and formulates an original response	Responds to questions without any prompting	May have read text but shows limited preparation	Comments lack logic
Cites textual support	Some textual reflection but not mastery	May overlook important points, leading to faulty logic	Says no more than, "I agree."
Relates to other readings and others' ideas	Limited connections with others' ideas	Minor points made, but missing main concept	Ignores previous comments and/or discussion direction
Provides insightful comments	Somewhat relates own ideas to other readings	Opinions have no textual support	Uses offhand comments to avoid deep thinking
Inferences are well-developed	Under-developed inferences	Difficulty formulating comments	Does not make inferences

LESSON 20: SHORT STORY “THE TELL-TALE HEART” BY EDGAR ALLAN POE

I. OVERVIEW OF THE LESSON

"I became insane, with long intervals of horrible sanity."

Edgar Allan Poe

Students analyze literary elements and the role of author background.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To determine how an author's life affected his work
- To examine literary elements in a short story through use of a Reading Analyzer

III. COMMON CORE STANDARDS

- RL: 1,2,3,4,6,10
RI:1,2,3,10
W: 2,4,7,9,10
SL: 1,2
L: 1,4,5,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Individual —Readings
- Small group — Reading Analyzer
- Large group — Discussing the author

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Copy of the short story, "The Tell-Tale Heart" by Edgar Allan Poe. This short story is in the Public Domain and is available online, e.g. at <http://www.poemuseum.org/works-telltale.php>

Note: Gifted children can be very sensitive and some may find "The Tell-Tale Heart" too gruesome. You may want to consider using other short stories by Poe instead of "The Telltale Heart" if you think your students may find it to be too gruesome. Poe as an author, however, is especially effective at portraying the psychological power of the mind. Thus you may want to stay with him and substitute either "The Cask of Amontillado" or "The Pit and the Pendulum." The same psychological effects are illustrated in these stories as well so they work well with the concept of power of the mind.

- Biography of the author at <http://www.poemuseum.org/life.php>
- Handouts:
 - Reading Analyzer

Note to teachers: The Poe Museum website has a link for teachers. They will provide teachers a free classroom activity packet on the author and his works.

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. The teacher will set the scene for the story: a first-person narrative of a man who continues to claim his sanity as he tells of murdering the old man with whom he lives.
- b. Point out the word choice in the opening paragraph: dreadfully, disease, sharpened, acute, mad, hearken, etc. Ask students to define the mood of the story based on that paragraph.
- c. Distribute the Literature Map, and ask students to consider the cells as they read the story silently.
- d. In small groups, students will analyze the elements of literature in the story and complete the Literature Map.
- e. Share findings in a large group setting. Focus on the irony of the narrator's insistence on his sanity, despite his actions; evidence of suspense; the importance of point of view for this story, and the precise word choice.
- f. Students will then return to the Poe Museum website to read about the author.
- g. Some of the discussion questions below address the link between Poe's life and work.
- h. If time permits, have students map out this short story using Read-Write-Think's interactive version of Freytag's Pyramid [<http://www.readwritethink.org/files/resources/interactives/plot-diagram/>]. The sequence of events in "Tell-Tale Heart" serves as an excellent illustration of plot development. This can be completed as homework.
- i. Journal writing activity: Justify the connection of Poe's life to his work. Discuss this idea, using student responses as the basis.
- j. Discussion Questions:

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- What symbolism may be connected to the old man's eye? . . . the beating heart?
- What information supports the narrator's viewpoint that he is sane?
- Why do you think the narrator waited 7 nights before committing the murder?
- We are never really told whether the narrator is a man or a woman. How might a female narrator impact the story differently?
- After reading about his life, what do you think Poe meant when he said, "I became insane, with long intervals of horrible sanity." ?
- How would you justify Poe as the father of the modern detective story?
- How does this short story link to the unit topic: Power of the Mind?

VIII. HOMEWORK

- Complete the interactive plot map for "The Tell-Tale Heart."
- Students without Internet access at home may create a paper version of Freytag's Pyramid and fill in the parts.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Further explore the Poe Museum Site. There you can watch a 1954 version of "The Tell-Tale Heart," and read other stories by the author.
- Online reading; Interactive website use
- This lesson explores the use of film as an art form in website connections.

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:20.1 Reading Analyzer

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Handout 6_7:20.1 Reading Analyzer

Name: _____

Date: _____

<p>Key Words</p> <p>What were new words for you? What were some interesting words?</p>	<p>Feelings</p> <p>What feelings did you have while reading this story? What feelings did the characters have? How did you know?</p>	<p>Description/ Images</p> <p>What kind of description was included? What did that make you think of?</p>
<p>Ideas</p> <p>What was the main idea? Were there other ideas? What was the author trying to say about those ideas?</p>	<p>Title or Chapter:</p> <p>Author:</p>	<p>Structure</p> <p>What type of writing is this? How did the author use elements like rhyme or metaphor? How was this effective?</p>

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LESSON 21: WRITING – A JOURNALIST’S PERSPECTIVE

I. OVERVIEW OF THE LESSON

"I am deeply interested in the progress and elevation of journalism, having spent my life in that profession, regarding it as a noble profession and one of unequalled importance for its influence upon the minds and morals of the people."

Joseph Pulitzer

Students apply English conventions to informational writing.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To apply English language conventions to an informative piece of writing
- To publish writing for a wide audience
- To apply thinking skills to writing a news story

III. COMMON CORE STANDARDS

- W: 2,4,5,6,10
SL: 1,4
L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Individual writing (First 45 minutes)
- Peer/Teacher consultation available (Second 45 minutes)

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Blog, wiki, or similar online sharing application
- Handouts:
 - Graphic Organizer — News Article
 - News Article Self-Assessment

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Students may choose either of the previous two short stories as the background information for a news article: "Through the Tunnel" or "The Tell-Tale Heart".

- b. Their assignment is to write a third-person account of the events as if the events have actually just occurred. In the case of Jerry, the journalist may write of his triumph of the tunnel as a "human interest" story. For "The Tell-Tale Heart," it will be written as the report of a crime.
- c. Students are to add any details that are not readily apparent in the story. For example, the exact location of the murder is not stated so students may create their own "Where" for reporting purposes.
- d. Creative eyewitness accounts and/or quotes are encouraged to enhance story interest.
- e. Peer and teacher consultations will be at the writer's discretion and based on the availability of peers. Editing one's own work and self-assessment are goals for this assignment. All writing is to be completed during class time. Remind students to check the self-assessment sheet throughout the writing process.
- f. News articles will be published in the format that the teacher chooses in order for them to reach a wide audience.
- g. Ask students to share their creative product and explain its connection to their choice of picture and why they chose the creative form they did. (**Note to teacher:** *If you need to conserve time, these presentations may be done in small groups.*)
- h. Discussion Questions
 - How could you determine the location for the news article on Jerry's tunnel triumph?
 - Who would you select as witnesses in either of the stories?
 - What writing techniques will you employ to make the article interesting?
 - What do you think an editor might cut from your article?
 - What suggestions for improvement might an editor make?

VIII. HOMEWORK

- Read at least two of your classmates' articles online and comment appropriately on them.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Tech-savvy students may wish to create a class wiki or website in order to share information and writing.
- Online publishing

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

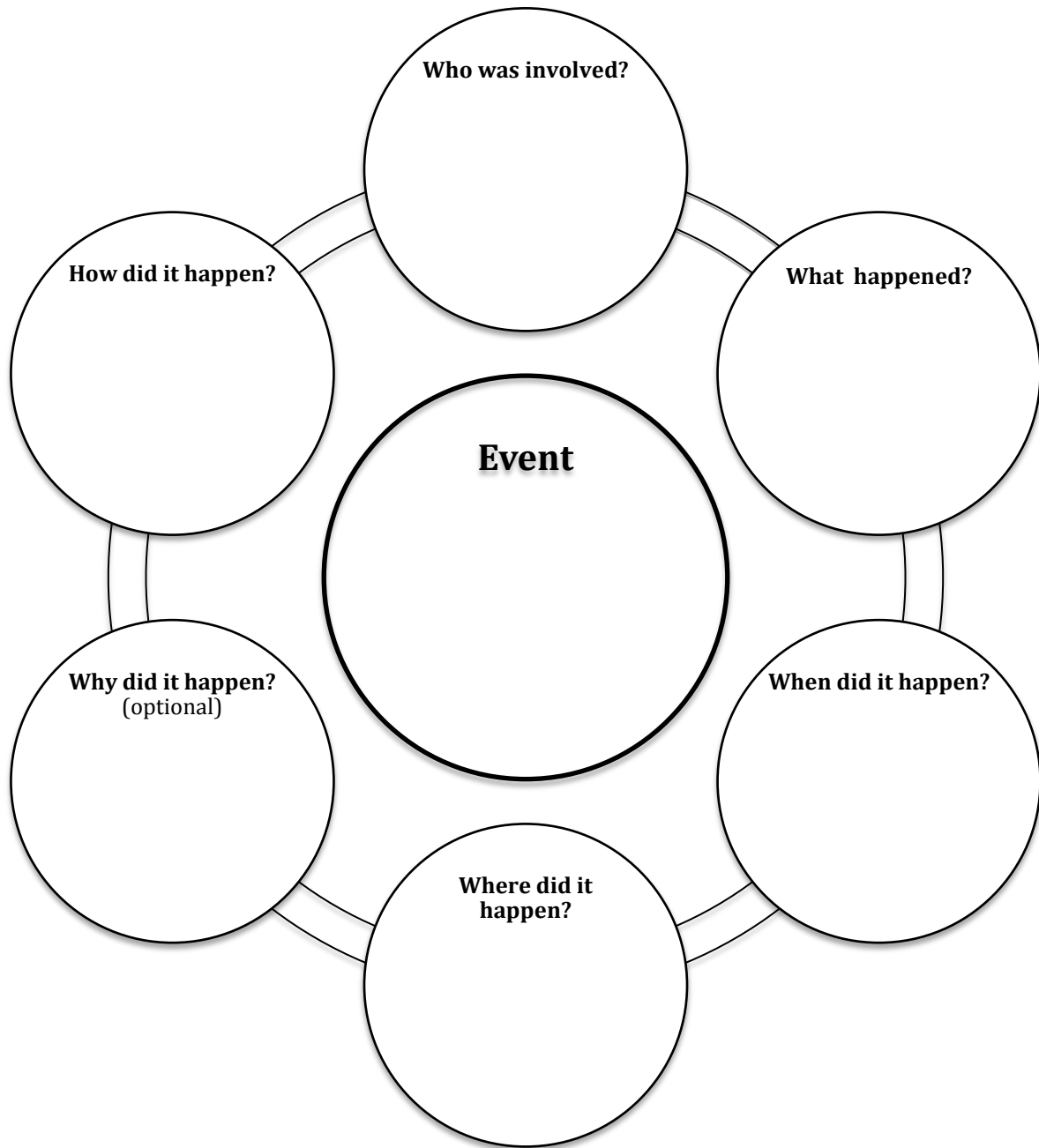
- Handout 6_7:21.1 Graphic Organizer – News Article
- Handout 6_7:21.2 News Article Self-Assessment

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Handout 6_7:21.1
News Article Graphic Organizer

Name: _____

Date: _____



Quote(s) from witness(es):

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Handout 6_7:21.2

Name: _____

News Article Self Assessment

Date: _____

Title of the Article: _____

Place a check in the box that best describes your writing:

	Outstanding	Good	Satisfactory	Needs Improvement
Article has a headline that captures the readers' attention and summarizes content.				
The lead sentence is interesting and focuses the reader on the topic.				
Article addresses who, what, when, where, why, and how.				
Details in the article are clear and support the event that is being reported.				
Word choice is precise and interesting. There are strong verbs and no overused words, such as very, a lot, etc.				
Sentence structure is interesting and varied.				
There are no errors in grammar, usage, or spelling.				
Quotes from witnesses are included and written correctly.				
My proofreading and editing yielded changes that lead to an improved final product.				

LESSON 22: PHILOSOPHY AND ART

I. OVERVIEW OF THE LESSON

"Art requires philosophy, just as philosophy requires art. Otherwise, what would become of beauty?"

Paul Gauguin

Students examine domain-specific vocabulary and text as they investigate philosophies of art. They will create a response to a piece of art.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To deepen understanding of domain-specific vocabulary and text
- To interpret art as it relates to different purposes and perspectives
- To use technology to present findings and identify the source

III. COMMON CORE STANDARDS

- RI:3,4,7,10
W: 7,8,9
SL: 1,2,
L: 4,5,6

IV. INSTRUCTIONAL TIME NEEDED

- Three 45 minute class periods

V. GROUPING ARRANGEMENTS

- Paired reading or independent reading
- Large group discussion
- Individual response to art

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Computers with access to the following websites:
 - Greek Philosophers for Kids
 - <http://www.historyforkids.org/learn/greeks/philosophy/index.htm>
 - Kids Philosophy Slam - Nietzsche
 - <http://www.philosophyslam.org/nietzsche.html>
 - Smithsonian American Art Museum Interactive Website
 - <http://americanart.si.edu/>
 - National Gallery of Art collections
 - <http://www.nga.gov/home.htm>
- Copy of *Philosophy for Teens: Questioning Life's Big Ideas* by Sharon M. Kaye, Ph.D. and Paul Thomson, Ph.D. (to be used as a teacher reference)

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- Handouts:
 - Philosophy and Art Overview
 - Art Examples

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

a. Phase 1: 45 minutes

- Students will read about Aristotle, Socrates, Plato, and Nietzsche on age-appropriate websites.
 - Greek Philosophers for Kids
<http://www.historyforkids.org/learn/greeks/philosophy/index.htm>
 - Kids Philosophy Slam - Nietzsche
<http://www.philosophyslam.org/nietzsche.html>
- Students will review the information on the Philosophy and Art overview. (This information is a summary from *Philosophy for Teens* (pp. 25-27), "The Purpose of Art.")
- Using the selections of artwork from the Art Examples attachment, each student will choose one piece of art that appeals most to them. If time permits, students may choose a piece of art that fits one of the philosophical orientations.

b. Phase 2: 90 minutes

- Students will create a response to the piece of art that they chose in the previous lesson. They may create a poem, a piece of original art, a graphic organizer, a sculpture, a piece of music, or any response that fits their learning style.

c. Discussion Questions:

- How does the piece of art make you feel?
- What images or symbols is the artist depicting?
- Which philosophical orientation of art do you value most?
- Which is better: art by hand or computer-created art?
- Which piece of art might Aristotle like best? Plato? Nietzsche?

VIII. HOMEWORK

- Develop 2–3 questions that you would like to ask our guest speaker (artist, docent, etc. in Lesson 23).

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Explore the many online tours available on the art museum websites. It's a field trip without the expense of the trip.
- Art, Philosophy
- Interactive website use, Digital presentations

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X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:22.1 Philosophy and Art Overview
- Handout 6_7:22.2 Art Examples – Representationalist View
- Handout 6_7:22.2 Art Examples – Metaphysical View
- Handout 6_7:22.2 Art Examples – Expressionist View

Handout 6_7:22.1 Philosophy and Art Overview

The Meaning of “Philosophy”

Philo— (Greek, combining form of *philos*—loving, dear)

—sophy (Greek, combining form of *sophía*—skill, wisdom)

∴ **Philosophy = the love of wisdom**

(source: *dictionary.com*)

The Purpose of Art — Three Different Theories

1. **Representationalist View** — According to Aristotle (384–322 BC)
 - Art is meant to imitate nature.
 - Representational art depicts recognizable objects.
 - Examples: paintings that represent things in nature or music that represents sounds in nature
 - In direct contrast to Aristotle’s interest in the physical world, Plato (Aristotle’s teacher) was interested in abstract ideas.
2. **Metaphysical View** — According to Friedrich Nietzsche (1844–1900)
 - Art should transcend reality.
 - Man must look beyond nature to grasp meaning in art. Natural art is shallow.
 - Examples: paintings that represent the supernatural or magical; writing such as myths
 - There is often a tragic element to the art—pain, suffering.
3. **Expressionist View**
 - Purpose of art is for the artist to be able to express his/her ideas
 - Expressionism directly opposes both Aristotle’s and Nietzsche’s viewpoints that art is created for others to appreciate.
 - Examples: paintings or music that make a statement — rap music or defacing a flag as a form of artistic expression
 - Expressionism draws criticism due to its controversial nature.
 - Expressionists claim that freedom of speech allows their art to be displayed despite it possibly being perceived as offensive.

Summarized from Philosophy for Teens: Questioning Life’s Big Ideas by Sharon M. Kaye, Ph.D. and Paul Thomson, Ph.D. (pp. 25–27), "The Purpose of Art."

Handout 6_7:22.2

Art Examples – Representationalist View

Cardinal Grosbeak

John James Audubon, 1811



***Bright Light at
Russel's Corners***

George Ault, 1946

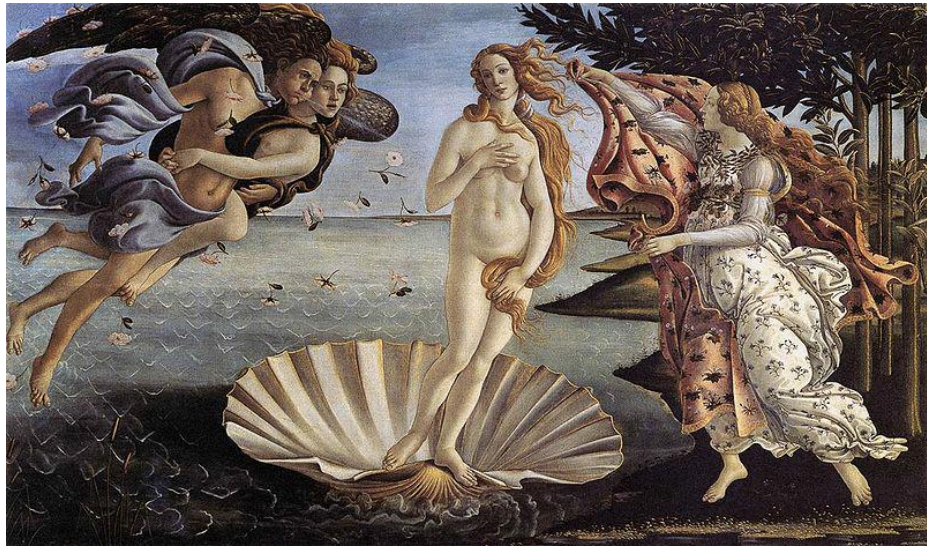
Handout 6_7:22.3

Art Examples – Metaphysical View

The Birth of Venus

Sandro Boticelli,

1486



Carlo and Ubaldo

Resisting the

Enchantments of

Armida's Nymphs

Gianantonio Guardi and

Francesco Guardi, 1750

Handout 6_7:22.4

Art Examples – Expressionist View

Geteilt (Divided)

Wassily Kandinsky, 1928



Head

Amedeo Modigliani, 1912

LESSON 23: ART AND POWER OF THE MIND – LOCAL ARTIST OR ART EXPERT

I. OVERVIEW OF THE LESSON

"Art washes away from the soul the dust of everyday life."

Pablo Picasso

A local art expert shares the connection of art in relation to Power of the Mind.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To develop a link between art and the unit topic: Power of the Mind

III. COMMON CORE STANDARDS

- SL: 2,3

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Large Group

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Guest Speaker — Curator from a local art museum, local artist, or other expert in the field
- Collection of art — may be digital
- The Web Gallery of Art <http://www.wga.hu>
- Olga's Gallery <http://www.abcgallery.com/>

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. In advance of the guest speaker's arrival, the teacher (or a student) will provide him/her with background on the unit topic of Power of the Mind and on the Philosophy Lesson 22. Ask the speaker to consider this as he/she makes a presentation to the class.
- b. Students will be able to ask the expert pertinent questions after the presentation.
- c. Discussion Questions
 - Include pertinent student questions from homework in Lesson 22.

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- How did you become interested in art? What attracted you to it as a career field?
- Does your art fall under a particular philosophical orientation? How do you determine which one and how does it affect the genre of your art?
- How influential is philosophy in determining an author's subject matter and style?
- Do you feel it is more powerful to create art or to appreciate it?
- How does a viewer's perception influence your art, or does it?
- Where do you go or what do you do for inspiration?
- How do you think art relates to our concept of power of the mind?

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Create your own piece of art, in any medium, incorporating your personal theory of beauty.
- Art

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

LESSON 24: CRITICAL THINKING – ANALYZING PRINT ADS

I. OVERVIEW OF THE LESSON

"Many a small thing has been made large by the right kind of advertising"

Mark Twain

Students use Paul's Reasoning Model to examine print ads.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To analyze print ads as artistic objects

III. COMMON CORE STANDARDS

- RL: 1,2,3,6,7
SL: 1,2,4,6

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Paired group
- Large group discussion

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Handouts:
 - Variety of Print Ads
 - Critical Thinking Record Sheet

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

Background information to share with students prior to beginning the lesson:

Advertising has made memorable differences in our society. Often ads have significant impact on peoples' decisions in certain matters. Public service advertising, in particular, can have lasting effects on society.

In the 1940's the War Advertising Council used the slogan "Loose Lips Sink Ships" to remind Americans to be careful about their communications so that information would not be leaked to the enemy during World War II. That particular slogan is still used when one wants information to be kept confidential.

The ad to Keep America Beautiful created a powerful image of Native American actor, Iron Eyes Cody, who became known as "The Crying Indian." This ad first ran on television in 1971, and it used the line, "People start pollution; people can stop it." What a memorable and successful campaign!

- a. Students will choose a partner (or teacher-selected pairs) and will draw a number to determine which ad they will analyze.
- b. Pairs will analyze their print ad and complete the Critical Thinking Record Sheet.
- c. When they have finished recording, regroup to debrief and pose discussion questions.
- d. This lesson also serves as an anticipatory set for the Problem-Based Learning lessons that follow.
- e. Discussion Questions
 - Do you agree or disagree that advertising is an art form? Why?
 - How would you rank the three ads in terms of appeal? Justify your ranking.
 - What specific details of the ad you studied lead you to believe that research may have been done on what is appealing to consumers?

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Find examples of print ads that appeal to you. What makes them appealing?
- Art, Current events

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:23.1 Ad Council Print Ads
- Handout 6_7:23.2 Critical Thinking Record Sheet

Handout 6_7:24.1

Ad Council Print Ads

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**LEARNING TO KICKFLIP
TAKES HARD WORK.
SO DOES GETTING INTO COLLEGE.**

KnowHow2GO.org
You've got what it takes.

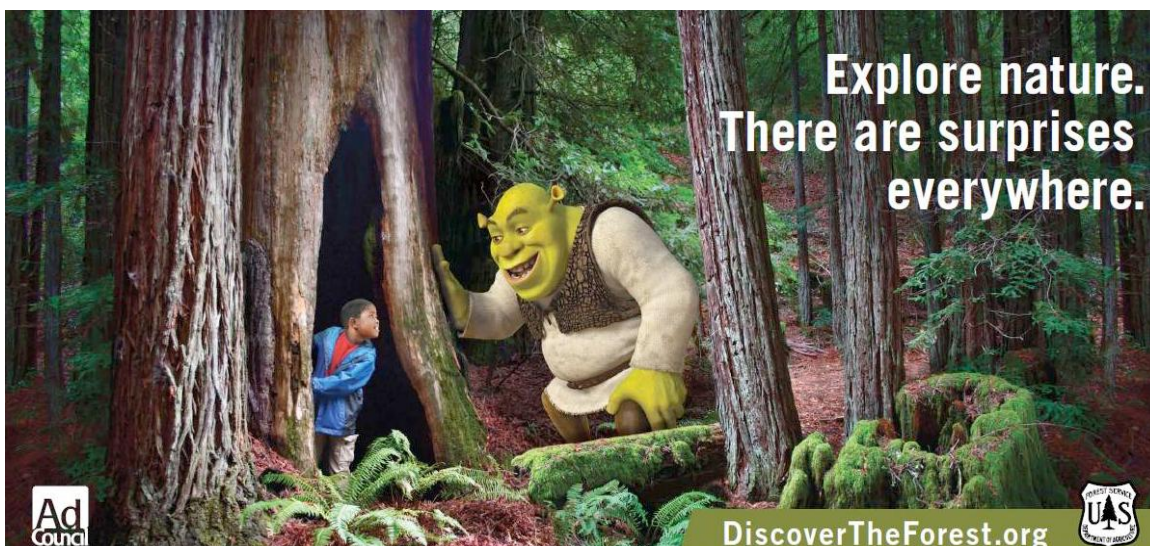


**DOES THIS
FUR MAKE ME
LOOK FAT?**

**THERE'S NOTHING WRONG
WITH SHELTER PETS. **adopt****



TheShelterPetProject.org



**Explore nature.
There are surprises
everywhere.**

DiscoverTheForest.org

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Critical Thinking Record Sheet

Which ad are you analyzing?

College

Date: _____

Shelter Pet

Explore Nature

Group Members: _____

What is the purpose of this print ad?	
What points of view are presented in the ad? Do you detect any bias?	
What visual evidence does the advertiser offer to support his or her point of view? What evidence do you have that the information or data is reliable?	
What are some of the larger concepts and ideas that the ad covers? How does it link to global issues?	
What are some of the larger concepts and ideas that the ad covers? How does it link to global issues?	
What assumptions, if any, does the advertiser make in this ad?	
What inferences do you draw based on the evidence or information presented in the ad?	
What do you see as the implications of this ad?	
What visual qualities make the ad appealing to you?	

*Questions based upon Paul, R. W. & Elder, L. (2010). Elements of Thought.
<http://www.criticalthinking.org/ctmodel/logic-model1.htm>*

LESSON 25: PROBLEM-BASED LEARNING – THE ADVERTISING TEAM

I. OVERVIEW OF THE LESSON

"Advertising people who ignore research are as dangerous as generals who ignore decodes of enemy signals."

David Ogilvy, "The Father of Advertising"

Students develop critical, creative, and problem solving skills by creating solutions to a real world problem.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To develop critical, creative, and problem-solving skills by creating solutions to a real world problem
- To interpret research and apply it to a new situation

III. COMMON CORE STANDARDS

- RI:1,2,3,4,5,6,7,8,9,10
W: 2,4,5,6,7,8,9,10
SL: 1,2,3,4,5,6
L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Collaborative groups of 3–4 students

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Computers with Internet access
- Handouts:
 - Problem Statement and Need to Know Board
 - Research Materials
 - Corporate Sponsor Requirement Checklist

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

a. **Phase 1:** First 45 minute class period

- Determine grouping strategy and divide students into groups of 3–4.
- Provide students with the Initial Problem Statement and allow time for them to read and complete the Need to Know Board. Encourage students to come up with at least 12 questions for the "Need to Know" section.

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- Returning to a large group, post students' collective ideas on a Need to Know board in the classroom.
- b. **Phase 2:** Second 45 minute class period
 - Provide each group with research articles and the Corporate Requirement Checklist.
 - Students will begin researching. To streamline the process, members of each team may want to divide the readings based on topic. In the event that school firewalls block some of the research, there are multiple articles provided for each topic. Students should also have access to the school media center for additional research as needed.
- c. Discussion Questions
 - Use the Need to Know board questions to elicit discussion (Handout 6_7:24.1).
 - What issue will you address and why? What stakeholders will benefit?
 - What aesthetic choices will your team make in constructing the ad and why?
 - What issues did you consider in the written portion of the ad? How were these resolved?

VIII. HOMEWORK

- Depending upon time constraints, students may be asked to complete their individual research reading as homework
- Look for advertising ideas on television, billboards, and magazines for additional ideas for your team's ad.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- SuperBowl advertising is expensive and therefore well crafted. Look for examples from past SuperBowls and study them for effective techniques.
- Find old commercial jingles that have had staying power.
- Health and Wellness, Psychology
- Online research, multi-media project

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:24.1 Problem Statement and Need to Know Board
- Handout 6_7:24.2 Research Articles
- Handout 6_7:24.3 Corporate Sponsor Requirements Checklist

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Handout 6_7:24.1
Problem Statement and
Need to Know Board

Name: _____

Date: _____

Your nationally renowned advertising team is charged with creating a public service announcement that will be featured on a "tween" website. The public service slot will need to demonstrate relevance to a contemporary issue that needs airing. In your community there are issues related to the preservation of parks. However, in your state, gun control has taken on new urgency, with demonstrations being held each weekend at the state capitol. You believe that educational issues are not given their due in public debate.

Your presentation to the corporate sponsors is scheduled for _____ at _____ a.m./p.m. (circle one). In addition to the information in your spoken presentation, sponsors would like a written report of the research used to create the ad.

What do we know?	What do we need to know?	How can we find out?

Handout 6_7:24.2

Research Materials

General Information/Research on the Brain:

- Neuroscience for Kids
<http://faculty.washington.edu/chudler/neurok.html>
- Brain vocabulary list and overview
<http://www.newtonsapple.tv/TeacherGuide.php?id=1283>
- Science of the Mind with excellent links to other websites on the brain and the mind
<http://sln.fi.edu/qa97/spotlight5/spotlight5.html>

Neuromarketing:

- Neuromarketing
<http://www.neurosciencemarketing.com/>
- Marketing to your Mind
<http://www.time.com/time/magazine/article/0,9171,1580370-1,00.html>

Text and Fonts in Advertising:

- Best Fonts to Use in Advertising
http://www.ehow.com/list_5969462_fonts-use-advertising.html
- **Fonts and learning**
<http://faculty.washington.edu/chudler/font.html>
- The Power of Text
<http://www.neurosciencemarketing.com/blog/articles/the-power-of-text.htm>

Color and Visuals in Advertising:

- Psychology of Color
<http://library.thinkquest.org/27066/psychology/nlcolorpsych.html>
- Synesthesia
<http://faculty.washington.edu/chudler/syne.html>
- Visual Art and the Brain
<http://library.thinkquest.org/C0114820/artistic/visual.php3>
- Award Winning Advertising Secrets
<http://www.scribd.com/doc/345684/Designing-Effective-Advertising>

Research studies on Music in Advertising:

- Effects of Background Music in Advertising < research study reassessment
<http://www.unc.edu/~bwilder/inls180/backgrd%20music.pdf>
- Music in Advertising
<http://musicog.ohio-state.edu/Huron/Publications/huron.advertising.text.html>

Public Domain Images:

- <http://www.public-domain-image.com/>
- <http://www.publicdomainpictures.net/>

Handout 6_7:24.3

Ad Requirements Checklist

- ✓ The advertisement is public service in nature.
- ✓ The ad is engaging and appeals to the target audience of 10 to 13-year-olds.
- ✓ The ad does not infringe upon copyrighted materials.
- ✓ Video ad does not exceed one minute in length.
- ✓ Ad incorporates research.
- ✓ Written report accompanies the ad.
- ✓ All sources are appropriately cited.
- ✓ Oral presentation is logical with pertinent details highlighted

LESSON 26: PROBLEM-BASED LEARNING – NEW INFORMATION

I. OVERVIEW OF THE LESSON

"The world we have created is a product of our thinking; it cannot be changed without changing our thinking."

Albert Einstein

Students encounter last minute information that may impact their plans. Students create and ad, write a report, and prepare a presentation. Groups will need to share tasks to complete tasks in the allotted time.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To develop critical, creative, and problem-solving skills by creating solutions to a real world problem
- To create a multimedia presentation that highlights and explains a product
- To write a research report with appropriate citations

III. COMMON CORE STANDARDS

- RI:1,2,3,4,5,6,7,8,9,10
W: 2,4,5,6,7,8,9,10
SL: 1,2,3,4,5,6
L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Collaborative groups of 3–4 students

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Computers with Internet access
- Handouts:
 - New Information
 - Presentation Rubric
 - Report Rubric

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- At the start of class, introduce the new information to student teams.
- Students should consider the new information as they create their ads.

- The full lesson time is devoted to ad creation, report writing, and presentation practice. Groups will need to share tasks to complete the tasks in the allotted time.
- Discussion question:
- What factors does your team need to consider with the new information from Commercial Alert?

VIII. HOMEWORK

- Practice your part for the presentation.
- Complete final edits on the written report.

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Schedule volunteers to listen to the presentations as students are practicing.
- Arrange for a panel of adults to be the "corporate sponsors" during the presentations in Lesson 28.
- Online research; multi-media project

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:26.1 New Information
- Handout 6_7:26.2 Presentation Rubric
- Handout 6_7:26.3 Report Rubric

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Handout 6_7:26.1

Name: _____

New Information

Date: _____

Commercial Alert is a watchdog group that wants to keep advertising from exploiting children. According to their website, their mission is "to keep the commercial culture within its proper sphere, and to prevent it from exploiting children and subverting the higher values of family, community, environmental integrity, and democracy."

Members of *Commercial Alert* have heard that the Tween Forum website has hired an outside advertising agency, and they plan to screen the ads carefully for evidence of advertising assault. According to their website, "This assault intensifies virtually every day. With ad budgets skyrocketing, advertising techniques inevitably become more invasive and coercive. Advertisers are engaged in a relentless battle to claim every waking moment. . ."

How will your advertising team address the delicate balance between use of strategic advertising techniques and abuse of such techniques?

Source: <http://www.commercialalert.org/>

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Handout 6_7:26.2**Name:** _____**Presentation Rubric****Date:** _____**Advertising Presentation**

	4	3	2	1
Organization	Uses clear, consistent organizational strategy with an introduction, support, and conclusion	Uses clear organizational strategy with occasional inconsistencies	Uses inconsistent organizational strategy	Shows lack of organizational strategy; presentation is confusing
Delivery	Uses clear voice and correct, precise pronunciation of terms; direct eye contact, rarely referring to notes	Voice is clear; most words are pronounced correctly; some return to notes, but eye contact is fairly strong	Voice is low or mumbled; several mispronunciations are noted; minimal eye contact is made with the audience	Unclear or unable to be heard; no eye contact, all information is read from notes
Knowledge of Subject	Full knowledge of subject matter; able to answer questions and elaborate with ease and confidence	Knows the topic; able to answer questions but does elaborate	Some topic knowledge; stumbles over questions and lacks ability to elaborate	No grasp of the topic; unable to answer questions
Enthusiasm	Fully engaged and positive about the topic and the presentation	Shows some positive feeling about the topic and presentation	Minimal engagement shown with some negativity toward the topic	Does not appear to care about the topic or the presentation
Requirements	Meets all report Requirements	Meets most of the report Requirements	Meets some of the report requirements	Meets few, if any, of the report requirements

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Handout 6_7:26.3
Report Rubric
Name: _____**Date:** _____

Advertising and Brain Research Report

	4	3	2	1
Purpose and Thesis Statement	Effectively serves the purpose; thesis is clearly stated with evidence of support to follow	Provides a purpose; thesis is stated	Provides some outlook on the report purpose; thesis is unclear	Shows little attention to the purpose of the research report; thesis or claim is not evident
Organization	Uses clear, consistent organizational strategy with an introduction, support, and conclusion	Uses clear organizational strategy with occasional inconsistencies	Uses inconsistent organizational strategy	Shows lack of organizational strategy; writing is confusing
Elaboration	Provides specific, well-elaborated support for the thesis	Provides elaborated support for the stated thesis	Provides elaborated support for the stated thesis	Lacks support; may have lacked a thesis statement
Requirements	Meets all report requirements	Meets most of the report Requirements	Meets some of the report requirements	Meets few, if any, of the report requirements
Conventions (Grammar, Spelling, Punctuation, Capitalization)	Flow of paper is enhanced by skillful application of mechanics	Minimal errors; mechanics and spelling are typical for grade level; uses transitions to connect ideas smoothly	Frequent errors present, but content is readable; some transition of ideas	Serious errors makes reading and understanding difficult; no transitions

LESSON 27: PROBLEM-BASED LEARNING – PRESENTING THE PRODUCT

I. OVERVIEW OF THE LESSON

"The more informative your advertising, the more persuasive it will be."

David Ogilvy, "The Father of Advertising"

Students will deliver a multimedia presentation that highlights and explains a product.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To develop critical, creative, and problem-solving skills by creating solutions to a real world problem
- To deliver a multimedia presentation that highlights and explains a product
- To assess presentations based on given criteria

III. COMMON CORE STANDARDS

- RI:1,2,3,4,5,6,7,8,9,10
W: 2,4,5,6,7,8,9,10
SL: 1,2,3,4,5,6
L: 1,2,3,6

IV. INSTRUCTIONAL TIME NEEDED

- 90 minutes

V. GROUPING ARRANGEMENTS

- Collaborative groups for presentations
- Whole group viewing

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Projector connected to computer for presentations
- Evaluative rubrics from Lesson 26

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Each group will "pitch their product."
- b. Each student will evaluate at least one other presentation. (Evaluation process may be determined by the teacher. i.e. random drawing; assigned, etc.)
- c. Discussion Questions
 - Can you predict the effectiveness of the ads? How?

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- Why was it beneficial to have research as the basis for your presentation?
- How would you rate the overall experience of completing this project?
- How does project-based learning compare to learning "by the books?"

VIII. HOMEWORK OR LESSON HANDOUTS

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Place the ads on school announcements or a school-wide website. Multimedia presentation

LESSON 28: THE CONCEPT OF POWER

I. OVERVIEW OF THE LESSON

"You have powers you never dreamed of. You can do things you never thought you could do. There are no limitations in what you can do except the limitations of your own mind."

Darwin P. Kingsley

Students reflect on the generalizations about power and how unit activities and selections exemplified those.

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To assess student understanding of the concept of power

III. COMMON CORE STANDARDS

- RL: 9
RI:3
W: 9
SL: 1

IV. INSTRUCTIONAL TIME NEEDED

- 45 minutes

V. GROUPING ARRANGEMENTS

- Individual assessment

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Handout:
- Power Matrix

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- a. Students will complete the Power Matrix, recalling ways that the generalizations about power fit with the activities and literature selections from the unit.
- b. Students will share their individual perceptions of the matrix with a small group, followed by a full class discussion of the findings

c. Discussion Questions

- What was your favorite learning activity from the unit?
- From which reading did you gain the most confidence or power? Why?
- What generalizations were most relevant in our unit study?
- What ones were less so?
- Which pieces explored all generalizations well?
- What pieces were most effective in helping you understand power? Why do you think?
- Assess the value of metacognition—reflecting on your own learning.

VIII. HOMEWORK

IX. INTERDISCIPLINARY CONNECTIONS OR ENRICHMENT POSSIBILITIES

- Have students rank their top five readings/activities on the matrix (1 being the highest; 5 being the lowest).

X. LESSON HANDOUTS OR ASSESSMENTS ATTACHED

- Handout 6_7:28.1 Power Matrix

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Handout 6_7:28.1**Name:** _____**Power Matrix****Date:** _____

Complete the matrix below by indicating how each of the unit literature selections and activities demonstrated the generalizations about power.

	Power is always present in individuals and social groups.	Power may be used for good or evil.	Power may be desirable by people or groups to allow for open inquiry and choice.	Power may be sustained, transferred, or uprooted.
<i>Robinson Crusoe</i> by Daniel DeFoe				
"Invictus" by William Ernest Henley				
Excerpts from Mandela's autobiography, <i>The Long Walk to Freedom</i>				
"The Monsters Are Due on Maple Street" by Rod Serling				
Persuasive Letters to Parents				
Short Stories "Through the Tunnel" and "The Tell-Tale Heart"				
Philosophy and Art				
PBL Project — Brain Research and Advertising				

LESSON 29: POST ASSESSMENT

I. OVERVIEW OF THE LESSON

- In the last lesson, administer the post-assessments to establish current knowledge.
 - The grammar post assessment
 - The informational text post assessment
 - The concept post assessment
 - The writing post assessment

II. STUDENT LEARNING OUTCOME OR OBJECTIVE

- To document growth and/or identify need for additional instruction.

III. COMMON CORE STANDARDS

- N/A

IV. INSTRUCTIONAL TIME NEEDED

- 90 - 120 minutes

V. GROUPING ARRANGEMENTS

- Students take these individually

VI. READING SELECTIONS, WEBSITES, MATERIALS, AND EQUIPMENT NEEDED

- Post Assessments are included here

VII. LESSON, STUDENT ACTIVITIES, GUIDING QUESTIONS

- Provide 30-45 minutes for the administration of the grammar test. Share the rubric matrix with your students when they do the assessment in order to provide them a way to check their work.
- Teacher should grade post assessments with the rubric provided and compare with pre-assessments given prior to the unit.

VIII. LESSON HANDOUTS OR ASSESSMENTS

- Handout 6_7 :29 .1 and 6_7 :29 .2 Grammar post assessment and Rubric
- Handout 6_7 :29 .3 and 6_7 :29 .4 Informational Text post assessment and Rubric
- Handout 6_7 :29 .5 and 6_7 :29 .6 Concept post assessment and Rubric
- Handout 6_7 : 29 .7 and 6_7 :29 .8 Writing post assessment and Rubric

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Handout 6_7 :29.1 Post Assessment for Grammar Unit 6_7

Student Name_____ **Post**_____ **Date Given**_____

1. Rewrite the following paragraph, using different verb tenses and creating complex sentences to enliven the piece. Also be sure to use declarative, interrogative, exclamatory, and imperative sentences to vary the pattern. Make other grammatical changes, including organization, that you think will improve the paragraph.

The importance of learning is often understated. It is the most critical life skill one can develop. In age, we continue to learn new information. And we try to incorporate it into our existing mental schemas to aid in retention. Learning stimulates new thinking. It causes us to ask questions. It also makes us want to learn even more. My mother is 90. She is taking university courses. She plans to graduate in 2 more years. Her learning pattern is an inspiration to all of us. We are younger. Yet she is ahead of us in desire to learn and grow in understanding her world. My niece is only 3 years old. She can recite her alphabet. She also can read simple books. She also talks in complete sentences. Her early pattern of learning is also astounding. It makes me wonder what she will be able to do in school. Learning is truly powerful at any age.

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Handout 6_7 :29.2 Rubric for Grammar Assessment (pre and post) Unit 6_7**Rubric for Middle School: Grammar**

This rubric matrix below should be shared with students when they do the assessment in order to provide them a way to check their work and rate their self understanding.

	Highly Effective 4	Effective 3	Somewhat Effective 2	Not Effective 1	N/A
Verb Tenses					
Complex Sentences					
Use of Four Sentence Types					
Organization					
Other Improvements					

Examples of changes to look for:

- simple to complex sentence patterns (eg. I think that the importance of learning is often understated.)
- simple to compound sentence patterns (eg. My 90 year old mother is taking university courses, and she plans to graduate in two years.)
- interrogatory sentences (eg. What will she be able to do in school? I wonder.)
- imperative sentences (eg. *Try it today!*--added as a last sentence)

Handout 6_7 :29.3 Unit 6_7 : Post Assessment: Informational Text**Student Name**_____ **Pre**_____ **Post**_____ **Date Given**_____**Allow 30 minutes****Read the selection below and respond to the questions.**

Hydro is a prefix that means water. Hydropower is energy that comes from the force of moving water. The fall and flow of water is part of a continuous natural cycle and understanding the water cycle is important to understanding hydropower. The sun draws moisture up from the oceans and rivers through evaporation. The moisture then condenses into clouds in the atmosphere. The moisture falls as rain or snow, replenishing the oceans and rivers. Gravity drives the water, moving it from mountains or higher ground to rivers or lower ground. The water flows through the rivers back to the oceans. The amount of available energy in moving water is determined by its flow or fall. The force of moving water can be very powerful. Hydropower is called a renewable energy source because it is replenished by snow and rainfall. It is the renewable energy source that produces the most electricity in the United States. As long as the rain falls, we won't run out of this energy source.

Hydropower has been used for centuries. The Greeks used water wheels more than 2000 years ago. In the early 1800s, factories used the waterwheel to drive gears to move machines. The water wheel itself is a simple machine; it picks up flowing water in buckets or other scoops located around the wheel. The weight of the water causes the wheel to turn. Water wheels use the energy from the motion of the water to move a grinding wheel to grind wheat or other grain into flour. It can also drive a saw to cut logs into boards or move a pump arm to pump water. In other words, water wheels convert the energy from the moving water into mechanical energy. However, water wheels are not practical for generating electricity because they are too bulky and slow.

It was in the late 1800s that the force of falling water was first used to generate electricity. To generate electricity from the force of water, a lot of water must be present along with a system to control the flow of water. Niagara Falls is a very large waterfall on the border of Canada and the United States. The first hydroelectric power plant was built at Niagara Falls in 1879. It used the large volume of water and the tremendous force of the falling water in its power plant to generate electricity. Many more hydroelectric power plants were built and by the early 1940s, hydropower provided 33 percent of this country's electricity.

Adapted from : <http://www.boemre.gov/omm/pacific/kids/Watts/Appendix/92.%20Hydro.pdf>

1. Write a one or two sentence summary of the reading.

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2. After reading the selection, state and explain an important idea.

3. In your own words, explain what is meant by "As long as the rain falls, we won't run out of this energy source."

4. What does the passage tell us about power? Support your response with details from the reading.

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Handout 6_7 :29.4 Informational Text Assessment Scoring Rubric**Student Name**_____ **Post**_____ **Date Given**_____

Points						Student Score
Question	4	3	2	1	0	
Synthesis	Very effectively interprets selection in a concise way.	Effectively summarizes selection in a fairly concise way.	Somewhat effective summary but is not concise.	Gives a response that is not summative of the passage.	Provides no response or response is inappropriate to the task demand.	
Inference	Idea drawn is highly appropriate and well described.	Idea drawn is appropriate and fairly well described.	Idea drawn is not among the most important or the idea is not well explained.	Idea drawn from passage is not important and the idea is not well explained.	Provides no response or response is inappropriate to the task demand.	
Analysis	Very effective analysis of selected quote.	Effective analysis of selected quote with salient details from reading.	Analysis is not well supported with details from the reading.	Analysis is vague; lacks support from reading.	Provides no response or response is inappropriate to the task demand.	
Conceptual Understanding	Statement about concept is very insightful and well supported from selection.	Statement about concept is insightful and supported from the selection.	Analysis is not well supported with details from the reading.	Analysis is vague; lacks support from reading.	Provides no response or response is inappropriate to the task demand.	
Total Score						

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Handout 6_7 :29.5 Post Assessment for Concept of Power

Student Name_____ **Post**_____ **Date Given**_____

Notes to the teacher: Please allow students 20 minutes to complete the post assessment.

Students:

1. Give as many examples of power as you can come up with in the next five minutes and write them in the space below.

2. Draw three pictures or diagrams that illustrate the power relationship. Describe and label the drawings you have made.

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3. Describe how the concept of power affects the following issues in your world today:
- the price of oil
 - the popularity of a new book
 - the laws that are passed by Congress

4. What are three generalizations you might make about the concept of power; statements that would apply to the concept in all contexts and apply to all the examples you have given?

Power_____

Power_____

Power_____

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Handout 6_7 : 1.5 Assessment for Power Concept: Grading Rubric

Student Name _____ Pre _____ Post _____ Date Given _____

Assessment for Power Concept: Grading Rubric

		5	4	3	2	1	0
1	Examples of the Concept	At least 10 or more appropriate examples are given.	At least 8-9 appropriate examples are given.	At least 6-7 appropriate examples are given.	At least 4-5 appropriate examples are given.	Fewer than 4 examples are given.	No examples are given.
2	Drawing of the Concept	Three accurate drawings are provided with good description.	Three accurate drawings are provided with limited description.	Two accurate drawings are provided with limited description.	Two accurate drawings are provided with no description.	One accurate drawing is provided.	No drawing or description.
3	Application of Concept to Real World Issues	Three strong applications of the concept of power.	Three good applications of the concept of power.	Two good and one weak application of the concept of power.	Two acceptable applications of the concept of power.	One acceptable application of the concept of power.	No application is identified.
4	Generalizations	Reflects three appropriate generalizations about power.	Reflects three somewhat appropriate generalizations about power.	Reflects two appropriate generalizations about power.	Reflects one appropriate generalization about power.	Reflects only a statement about power.	Nothing about the broader concept of power is provided.
						Total Points	___/20

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Handout 6_7 :29.7 Writing Post Assessment

Name_____ **Date**_____

Teacher Directions: May allow up to 30 minutes for responses.

Write a **persuasive essay** of at least three paragraphs to answer the following question.

At what age should Americans be allowed to vote?

Include your position, your reasons and evidence and a conclusion.

Plan your writing here (write on the next page):

[illegible]

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Handout 6_7 .29.8 Writing Rubric for Indiana High Ability Curriculum Units

Name _____

Name or Date of Assignment _____

Criteria	Exceeds Expectations 4 Points	Meets Expectations 3 Points	Some Evidence 2 Points	Little or No Evidence 1 or 0 points
Opening Statement/ Opinion (x1)	I wrote a very clear statement about my opinion or topic of my writing with some supporting reasons.	I wrote a very clear statement about my opinion or topic.	I gave a short sentence but no detail.	I did not give an opening statement about my opinion or topic.
Reasons (x2)	I wrote 4 or more good reasons.	I wrote 3 good reasons.	I wrote 1 or 2 reasons.	I did not give reasons.
Elaboration (x2)	My reasons were explained very well.	Some of my reasons were explained.	I explained at least one reason.	I did not explain my reasons.
Conclusion (x1)	I wrote a strong conclusion that restated my position or my summary.	I just restated my first opinion or topic.	My conclusion did not match my first statement.	I did not give a conclusion.
Grammar and Mechanics (weighting to be determined by the teacher)	I used correct grammar, spelling, and mechanics of English	I made 1 or 2 misspellings or other errors.	I made 2 - 4 misspellings or errors.	I made 5 or more errors.